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Thesis

STIMULATING THE WORSHIP EXPERIENCE  
OF MODERN YOUTH THROUGH MUSIC  
APPRECIATION

by

Janet Ellis

(B.S., Simmons College, 1931)

submitted in partial fulfilment of the  
requirements for the degree of  
Master of Arts

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## PRELUDE

Somewhere, away in the future, beyond our sight, lies the city of our dreams. Many beautiful and wise souls have seen it from afar, and have told their vision of it in the language of their own time.

In our turn, we have our dreams too, built after our own fashioning, and upon the heritage of the past. Yet, when mankind shall have crossed to it, it will probably be unlike anything that men have foretold. All that we can be sure of is that it will be unlike this civilization we now live in.

This is a civilization that exalts things at the expense of life; but in the city of our dreams, life will sit on the throne, and things shall be its footstool.

This is a civilization of monotonous toil and ill-used leisure; but sharing the common toil, every man shall then have freedom and leisure to express his soul through the arts, and in works of love and truth and beauty.

This is a civilization of cramped freedom and fitful, impoverished fellowship; but in the city of our dreams, freedom will be perfect and fellowship with God and man deep and full.

This is a civilization in which mankind is groping for a divine Reality in which a complete unification of life may be found; but in the city of our dreams, men will have



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sought and found wholeness.

To this city many names have been given; but the true name is the City of God; for in it God shall dwell with His people. Whether this city will ever be built is not certain; but it is certain that it can be built, and the door at which we must knock to gain an entrance is the portal of worship. To participate in, and to make worship more truly possible for all men is to give ourselves to the building of the Kingdom.

people and their happiness.

To this end many have been called: but the true  
name is the City of God: for it is the only one which  
people. Therefore all who will enter it must be  
and it is certain that we can be called, and we look to which  
we must expect to find an entrance as the result of works.  
To participate in, and to make, certain more truly possible for  
all men as to give ourselves to the building of the Kingdom.



## INTRODUCTION

We are living today in a scientific world; the products of science have had the effect of mechanizing man's whole world, to the extent that man's entire existence, his work, his play and his love and worship as well, have not escaped from the mechanization process. We cannot escape the machine civilization; therefore it is necessary that we become mechanically minded enough to live efficiently with our machines; but if we submit utterly to their environs, we cannot escape the deadening effect of machines. Consequently no generation has stood so in need of the experiences of worship and art as does ours. "For in worship and art, man finds his way back to hidden trails leading to 'stolid granite hills that tower serene above the world,' to tall, pine forests, to wide gray skies, to unreachable distant worlds! Worship brings man into lifting surroundings that arouse his sense of wonder and stir him with a feel  
1.  
for life."

This does not mean that man takes himself apart from his surroundings, but that within his habitual environment, he finds opportunity for a true appreciation of life. "Life well lived moves in alternating rhythms: one works, then retires; he immerses himself in intensive activity, then withdraws to relax and to get perspective. What we want in our day is not complete abandonment of our technological civilization, but  
2.  
simply periodic withdrawal from its demanding influences."

1. "Modern Man's Worship"(- Pg. 227-) B. E. Meland, Harper & Bros.

2. "Modern Man's Worship"(- Pg. 226-) B. E. Meland, Harper & Bros.





It is to worship that we turn for this perspective in life.

Thus we recognize the need for worship experiences among all men and women today. Through the avenue of worship we are able to escape the deadening creations of technology and return body and spirit to the influences of the "vaster-than-human" world; through the practice of worship and aesthetic enjoyment we recover the zest and vigor necessary to fulfilling our lives.

Amidst such a "world need" modern youth is working out life today. This thesis discloses some of the difficulties which youth is encountering in acquiring the sensitivity and appreciation necessary to true worship experiences, where worship is made enjoyable as well as good.

Youth is essentially spontaneous and joyous. It is to the arts that we turn to give expression to this spirit of youth. Through art, the capacities to respond to beauty and truth are cultivated. Von Ogden Vogt speaks of worship as "a celebration of life." Music has a very definite part to play in this "celebration." Through song, our spiritual ideals become emotionalized; through song, our "celebration becomes an occasion of vivid present enjoyment."<sup>3</sup> Music has the power to stimulate the religious moment so that it becomes a moment of joy. Then, the events recalled in the religious experience are not celebrated from a sense of duty, but constitute a new "festival occasion."<sup>4</sup> This thesis presents some ways in which the experiences of worship of modern youth may be so stimula-

3. "Modern Worship" - Von Ogden Vogt, Yale Univ. Press-Pg. 4

4. "Modern Worship" - Von Ogden Vogt, Yale Univ. Press-Pg. 6





ted through music appreciation, that worship becomes a joyous, life-giving experience.

### Worship Speaks

Youth has golden wings;  
 I would give 5.  
 The urge to "laugh, to love, to lift:"  
 Youth has joy;  
 I would raise  
 Its spirit high through songs of praise:  
 Youth has promise;  
 I would take  
 The human clay, and Beauty make;  
 Youth has vision;  
 I would prove \*  
 The infinite majesty of Love.

\*The inspiration for this poem came from the following poem written by Marjorie Stickney:

"Youth has golden wings and eyes  
 Touched by radiance from the skies.  
 Youth has courage and no ears  
 For foolish threats and haunting fears.  
 Youth has joy, and in its quest  
 Flinches not to face each test.  
 Youth has promise, and can take  
 Clay, and from it beauty make.  
 Youth has vision, and would prove  
 The infinite majesty of love."

5. "Laugh, to love, to lift" quoted from the hymn "I Would Be True."





## CHAPTER I

### THE WORLD IN WHICH YOUTH SEEKS TO FIND ITSELF

Can modern youth worship? Some observers of various supposedly worshipful gatherings of young people in college chapels and daily assemblies would be inclined to answer in the negative, as they recall scenes of countless letters being secretly written under cover of hymnals while the leader of the service was engaged in the intricacies of a long, wordy prayer. We ask, why this widespread lack of attention? Let us visualize for a moment what preceded the above prayer. If the instance cited above was typical of many chapel services held in colleges, the introduction to the prayer was probably a mad scramble for seats, and suddenly, in the midst of the clamor of classroom books being set down and hymnals picked up, comes the voice of the leader of the service offering a prayer. This invocation does succeed finally in quieting the assembly but what has happened to worship? The time given to the opening prayer may have succeeded in giving the occasion a religious flavor, but it was too brief to actually create a mood of worship, and the act has become clearly bad form, if not sheer irreverence. The effect has been jarring, and in the minds of the thoughtful students present must have crept some such ideas as "What's he talking about," or "He must feel foolish standing up there like that with nobody listening."





The above circumstance could have been remedied very easily by having, in the service a preparation for worship, so that, when the time came for prayer a truly reverent spirit could have been created in which the minds and hearts of the students would have reached outward, reverently, to God. This could have been accomplished by a worshipful organ or piano prelude which would have brought a spirit of peace and quiet over the assembly, or, if time had made it possible, some other means of preparation for worship might have been used that would have so conditioned the minds and emotions of the group that the desire for worship would have been present. Instead, the experience was empty and void, and may even have been harmful. As Edgar S. Brightman has said in his book "Religious Values:"

"Lack of intense preparation of the soul accounts for the emptiness and feverishness of much that is regarded as religious, or at least as social, service. To expect the fruit of the Spirit without spiritual preparation for the same is to expect the impossible; it is to substitute mechanism for spirit. Religious faith cannot doubt that God is equally near to the souls of all men, to the grossest and dullest as well as to the most sensitive and obedient. Yet, though God be there, the miracle cannot happen to the unprepared soul...."<sup>6.</sup>

What is the reaction of modern youth to such desecrations of the art of worship? The above experience seemed foolish and meaningless to them, not because they disbelieved in

6. "Religious Values" - Edgar S. Brightman, Abingdon Press





prayer, but because "they believed in it too profoundly to participate in a perfunctory performance of it" that served as a means of quieting the group. To think that young people cannot worship is a mistake just as much as it is a mistake to believe that they do not wish to worship. In the above experience, proper regard was not given to the fine sensitivity of youth to the appropriate religious expression. The need for preparation for worship was not recognized by the worship leaders. Modern young people are frank and straight-forward, generally speaking, and above all else, need genuineness in worship. Therefore, worship services for youth should be worked out on a basis of absolute integrity, as regards both the motives of the leaders and the response on the part of those who participate. What was true of the prayer in the above illustration would also be true of all other parts of a worship service--namely, that appreciation of the acts of worship must be deepened, and must be so correlated with the service as to produce the proper response on the part of the worshipers. There is a real need for appreciation of worship materials on the part of leaders of young people, as well as the young people themselves, for "we enter more sincerely and heartily into worship if we understand the meaning of all hymns, scripture passages, or responses, and if we have an appreciation of the music or any art forms used in the worship service."<sup>8.</sup>

Most young people are religious, and are capable of

7. "Modern Man's Worship" - B. E. Meland, Harper Bros. Pg. 27

8. "Guiding the Experience of Worship" - M. C. Powell, Leadership Training Publishing Association Pg. 230

...and because they believed it is too important to  
participate in a religious gathering or if they served  
as a means of collecting the funds. To train these young people  
cannot be done in a moment of time as it is a process  
to believe and live as not with the church. It was never ex-  
pected, rather regard the new given to the church as a  
of youth to see appropriate religious organization. The need  
for preparation for service was not recognized by the church  
leaders. Modern youth people are frank and straight-forward,  
scientific speaking, and above all else, need guidance in  
service. Therefore, service activities for youth should be  
worked out on a basis of scientific inquiry, as regards both  
the motives of the leaders and the response on the part of  
those who participate. When we think of the prayer in the  
above illustration would also be true of all other parts of  
a service program. When approached for service of  
service should be based, and must be so correlated with the  
service as to receive the proper response on the part of the  
participants. There is a real need for explanation of service  
material on the part of leaders of youth people, as well as  
the youth people themselves, for we cannot more sincerely and  
earnestly have service if we understand the meaning of all  
these service messages, or responses, and it is to have an  
appreciation of the value of each - it must be in the way  
of service.

These young people are religious, and are capable of



the deepest worship experiences if properly directed and guided. Young people whose thinking about life and the world has been affected by insights into the sciences, and whose appreciations have been shaped by the masters in art, literature, and philosophy, however, cannot respond with integrity to religious worship in which the basic scientific concepts are repudiated, and in which the forms and languages of worship jar their sense of aesthetic taste."<sup>9</sup> In worship services, we must give recognition of this sensitivity of youth to sciences and the arts, and use it to greatest advantage in the enrichment of the experience of worship.

What type of religion is going to appeal to a younger generation whose appreciations have grown beyond the appeal of dogma and morality, and whose view of life has led them to reach out for a wider experience of cultural interests? Certainly it must be a religion that includes aesthetic emotion, intellectual curiosity, and can withstand the scrutiny of a passion for truth. In the colleges and universities, students are coming in contact with English, French, and German literature, at its finest. The religion which will satisfy these students must have in it the aesthetic emotion such as is felt in Shakespeare, Shelley and Wagner, and the intellectual curiosity such as is found in Darwin. If religion fulfilled these requirements for college young people today, there would not be the widespread disinterest in religion attributed to students. As we come to interpret the fine arts in religion in such a way to modern youth that there

9. "Modern Man's Worship"-B.E. Meland, Harper & Bros. Pg. 28





is a response of genuine appreciation of them, worship that is a well-planned unification of the finest in music, poetry, and philosophical thinking will take on a new significance, and will become a source of revitalization to every thoughtful young man and woman who participates in it.

Recently there has been a disregard of the appreciative view of life in America. Art and worship were enlisted because of their psychological value in developing character. This trend has been in keeping with the practical approach in this country where worship has tended to take the form of "a corollary of the character education movement."<sup>10.</sup> This has threatened to cause worship to be regarded not as a joyous "celebration of life" but as a moral duty to cleanse the soul of man.

One might say that worship has two definite aspects--that for the spiritually sick, which might be called a problem-solving procedure, and the type of worship which constitutes a joyous contemplation of the beauty of life. There is need in the lives of young people for both. There are times of perplexing circumstances in life--illness, tragedy, faulty mental or psychical development, and the like--when there is the yearning in every individual for spiritual solace. We are all, at times, convalescents in need of a special religious menu. College young people are, however, for the most part, vigorous young men and women who need, not consolation, but discipline, and spirited encouragement to live venturesomely. This calls for vigorous,

10. "Modern Man's Worship"-B.E. Meland, Harper & Bros. Pg. 10

is a response to genuine spiritual needs, which is a well-timed verification of the times in music, poetry, and philosophical writings will take on a new significance, and will become a source of revitalization to every thoughtful young man and woman who participates in it.

Recently there has been a discussion of the spiritual-

ive view of life in America. But and woman were affected because of their psychological values in developing character. This point has been in keeping with the present situation in our country where woman has tended to take the form of "a corollary of the character of the movement." This has threatened to make woman to be regarded not as a person "regardless of life" but as a moral body of woman and soul.

or man.

One might say that woman and two definite aspects of her for the spiritual side, which might be called a process of solving problems, and the type of woman which constitutes a person's conception of the nature of life. There is need in the lives of young people for both. There are times of perfect and circumstances in life--life, death, family, and the spiritual development, and the like--when there is the feeling of every individual for spiritual values. We are all, at times, concerned in need of a special religious mood. College young people are, however, for the most part, vigorous young men and women who need, and consequently, and discipline, and spiritual development to live venturously. This calls for vision,



spiritual health which finds its strength in a religion that makes possible a thorough going integrity that comes from the conviction that one has been thoroughly honest with himself in his intellectual and emotional adjustment to conditions which basically affect his life. Consequently, religion for college men and women must be primarily an invigoration, an urge to live more gloriously and triumphantly by coming into accord with all the essential facts, and cultural and scientific forces of life that affect human destinies.

Such a religion would be essentially objective. Under the pressure of the character education movement in America, we have been prone to "talk about ourselves" in worship rather than "talking about God." Such a religion does not have in it the infinitely joyous experience of losing oneself in the contemplation of a greater Reality. As Bernard Meland has said: "The appreciative level of life does not stop at man's creations; it reaches beyond into the cosmic mystery. It does not end with the enjoyment of concrete beauty, but extends into awareness and contemplation of the unportrayable reaches of cosmic order. The highest level of appreciative living is achieved in the mystical response--a wide awareness of this total wealth of planetary life, with all its relevant activities, sustaining and bearing our being." Thus, though worship is a problem solving procedure, it is an art as well and may be an "appreciative undertaking in which the objective may be nothing more than sheer enjoyment of the deeper meanings of life."

11. "Modern Man's Worship"-B.E. Meland, Harper & Bros. Pg. 302

12. "Modern Man's Worship"-B.E. Meland, Harper & Bros. Pg. 266

agitated people which finds its strength in a religion that  
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 men and women must be primarily an investigation, an urge to live  
 more fully and consciously by coming into contact with all  
 the essential forces, the cultural and scientific forces of life  
 that affect human existence.

Such a religion would be essentially collective. Un-  
 der the pressure of the great social movement in progress  
 we have seen people go "back about ourselves" in various ways  
 from "I'm alone, God." Such a religion does not have in it  
 the infinitely joyful experience of losing oneself in the con-  
 sideration of a greater reality. As Bernard Shaw has said:

"The appreciative level of life does not stop at man's question  
 as to what is beyond him, the cosmic mystery. It does not stop with  
 the discovery of another being, but extends into the unknown and  
 the apprehension of the universe as a whole. The  
 highest level of appreciative living is achieved in the spiritual  
 response--a wide awareness of the total world of phenomena, all  
 with all the relevant, scientific, aesthetic and feeling and in-  
 tellectual."

Thus, such a religion is a problem solving procedure, in  
 it we do well and we do as "appreciative understanding is  
 with the objective may be looking more than just enjoyment of  
 the deeper meaning of life."



All of us who have stood on a mountain top and watched the stars come out at night, and felt the stir of the very depths of our souls, know that worship, in its supreme moments, may mean indescribable contentment with God, and an intense wonder and joy at the realization of the majesty of His presence. Worship may be a technique of adjustment, but it is an art as well and may be "an appreciative undertaking in which the objective may be nothing more than sheer enjoyment of the deeper meanings of life,--nothing more than a profound thrill in experiencing intimacy with reality."<sup>13.</sup>

Music has the power to carry us into such an experience, when, through its sheer beauty, our aesthetic emotions are stirred, and a response of worship is kindled in the human soul. As Mrs. Powell has said in her discussion on "Music in Worship:" ...."under the spell of great music we 'bow the head,' feeling that here, indeed, 'is the finger of God!'"<sup>14.</sup> When we hear such a great hymn as Martin Luther's "A Mighty Fortress is Our God" sung by an appreciative group who recognize it as the "greatest hymn of the greatest man in the greatest period in German history,"<sup>15.</sup> we feel that same worshipful response which was Thomas Carlyle's, when he said of this hymn: "There is something in it like the sound of Alpine avalanches or the first murmur of earth quakes: in the very vastness of which dissonance a higher unison is revealed to us."<sup>16.</sup> Such a response is worship in its highest and truest sense for, as Laura Armstrong Athearn has said in her book entitled "Christian Worship for American

13. "Modern Man's Worship"-B.E. Meland, Harper & Bros. Pg. 266

14. "Guiding the Experience of Worship"-M.C. Powell, L.T.P. Asso. Pg. 171

15. "Handbook to the Church Hymnary"- James Moffatt, Doran





Youth: "...Worship is any thought, feeling or act which brings one into closer contact with God."<sup>17.</sup>

At this point, it is necessary to mention an attitude prevalent among some theologians today, namely that, we cannot be objective in our interpretation of religion if we allow ourselves to be lead by subjective emotions. There is a corresponding attitude of prejudice against the showing of emotion among young people today. The tendency to bring religious thought into accord with scientific thinking, and in line with scientific method has been partly responsible for this. In many ways, this point of view is highly commendable, for we are all eager to have religion become scientific in the sense of establishing scientific criteria in the defining of spiritual values. "Reason must control emotion to an extent, else sentimentalism and excess in other forms is inevitable, as the history of religions and of Christianity clearly demonstrates. But controlling emotion is not synonymous with suppressing it<sup>18</sup> utterly." Both mind and heart have their place in our religious thinking, and the highest type of spiritual life is one that is lived on the basis of a rich synthesis of the two. Religion at its best is a harmonious blending of scientific thought and poetic feel for life. The worship service which succeeds in properly correlating the intellectual and emotional elements in human life is the one in which the worshippers find themselves to be worshiping God both in spirit and in truth. This may be made possible through appreciation periods where

16. "Lyric Religion"-H.A. Smith, Century Co. Pg. 4

17. "Christian Worship for American Youth"-L.A. Athearn, Century Co. Pg. 15

18. "Modern Man's worship"-B.E. Meland, Harper & Bros. Pg. 262





the materials used in a worship service are made meaningful through an analysis of their content. For example, if, as Mrs. Powell suggests in "Guiding the Experience of Worship", we use MacDowell's "To a Wild Rose" and "To a Waterlily" for the prelude and interlude in a worship service built around the subject of nature, and precede the service by an appreciation period where the story of MacDowell's life is told, giving to the worshipers an insight into the life of the MacDowell colony among the New Hampshire hills, "where struggling composers and artists may go and find complete rest and inspiration for their work "from the quiet calm of a lily pond, and the rolling hills bright with wild flowers; we then have built up associations in the minds of the worshipers that make it possible for them to participate both mentally and emotionally in the service as they listen to the MacDowell selections being played. This same thing can be done with the hymns which we use by taking such biographical material as H. Augustine Smith has given us in his book "Lyric Religion" and preceding the singing of the hymn by a brief sketch regarding the writer of the hymn, giving to it added meaning both intellectually and emotionally. Examples of just how this can be effectively worked out will be given in the chapter on the appreciative use of hymns.

The proper blending of scientific thinking and the "poetic feel for life" can be accomplished to a large extent by the development of appreciation among young people. The





word "appreciation" implies, in itself a measure of intellectual restraint and "intelligent discernment, as well as capacity for enjoyment and emotional response" <sup>19.</sup> that implies emotion plus intelligence. It is such a blending that is needed in our present civilization where there is no escaping the hold that mechanized efficiency has upon us. We can counteract this influence only by developing our sense of wonder and our powers of appreciation. In this lies our escape from shallowness.

To accomplish this, we must embody the arts in religion, and come to recognize that religion has, in some respects, more in common with art and poetry than with the sciences. In as much as we embody the arts in our worship services, in an intelligent manner, just so much will our powers of appreciation of art and of religion itself develop. By appreciation, is meant our capacity to drink deeply of the "gift of life" and to respond sensitively with our entire being, to the beauty in the common, everyday experiences of life.

Music has an independent claim to "enjoyment for its own sake." Through its charms, weary spirits are soothed as if treated by a psychological tonic, and through its aesthetic allurements, a new sense of wonder stirs within us. Worship which is genuine,--and by genuineness is meant worship that is a complete surrender of self-interest and self-attention in devotion to some "consuming objective Reality" and not a practice undertaken for its utility ends,--has the same powers of stirring a sense of awe in the human soul, and awakening thoughts that are prayers when "no matter what the attitude of the body may be,





the soul is on her knees." To stand under the sky at night, and among the scores of millions of mocking stars feel like a tiny speck lost in the infinite space which lies above you; and at the same time, to have something inside remind you that not one of those starry spheres can ever perform a single act of kindness, or suffer nobly for justice, or sacrifice itself in the loyalty to truth and love of beauty, is to have such an experience of worship. "This experience of profound awareness and appreciation for the basic relationships between man and his cosmic environings is worship at its highest moments."<sup>20.</sup>

Thus we see, that there are common elements in music, and in worship, which have the power to lead the worshiper on from a vigorous aesthetic experience to a sense of mystery and belonging to the Universe, and a feeling of commitment to it. With Bernard Eugene Meland, we can well say: "the appreciative level of life does not stop at man's creations; it reaches beyond into the cosmic mystery. It does not end with enjoyment of concrete beauty, but extends into awareness and contemplation of the unportrayable reaches of cosmic order. The highest level of appreciative living is achieved in the mystical response--a wide awareness of this total wealth of planetary life, with all its relevant activities, sustaining and bearing our being. Thus the greatest of all arts is the art of worship, and the profoundest of all appreciation, communion with God."<sup>21.</sup>

20. "Modern Man's Worship"-B.E.Meland, Harper & Bros. Pg. 268

21. "Modern Man's Worship"-B.E.Meland, Harper & Bros. Pg. 302





## CHAPTER II

### WHAT IS WORSHIP?

Way back in the centuries, men strove to commune with God. In Old Testament times, praises to God were chanted by choirs composed sometimes of as many as two hundred and eighty-eight boys and adults. From time immemorial men have raised their voices in prayer and song to God. Our worship heritage is magnificent, and in Von Ogden Vogt's book entitled "Modern Worship" we are brought face to face with a truth which we, of this modern generation are sometimes prone to forget--a truth, of which, when we probe it deeply and thoughtfully enough, we realize more and more the significance:

"...I am convinced that the services of worship which do not retain anything of the magnificent heritage of devotional utterance from the past do not possess the elevation of style necessary to call forth the experience of worship. The familiar and more or less ancient phraseology succeeds where newer and fresher formulations fail. The reasons are simple. A form of utterance which has become archaic conducts us immediately away from the world of present interests and images. It assists the process of elimination and of withdrawal from the present time and place. It swiftly cuts away the more obtruding impressions and thus serves the process of concentration. Besides this, it





begins the positive process of religious imagination. It suggests images with which former religious experience has been connected and reminds us that we are called to worship a reality that has been operative hitherto and that ever more shall be." 22.

In this passage we have a statement of the tremendous and vital part that ancient literature, and ancient hymns, chants and canticles play in bringing about a true experience of worship among those people who are seeking to find God today. Although Mr. Vogt does not analyze his point here to such an extent, it is apparent from what he has stated in the paragraph quoted above, that, as we come to know the circumstances under which great art, and great music are created, we come to a deeper appreciation of the endurance of a God that has been from time immemorial--asking ourselves what the circumstances were surrounding their origin, and what was this spirit working within the minds and souls of those who produced these immortal works. At the end of our quest, inevitably comes the same answer: the communion of the human soul with God.

This brings us to the question of how men come to commune with God and what actually happens within their minds and hearts when they do. There is enough unanimity among those who have studied the question of what constitutes a worship experience for us to have a fairly sound idea of what happens psychologically to people when they participate in such an experience.

Often times, our first approach to worship is through the avenue of wonder. The eager response of an outreaching soul





to the beauty of a starlit night, as described in Chapter I, is an example of how our souls may be suddenly enveloped with a consciousness of the spirit of God within. As Mrs. Powell has said in her suggestions on Aids to Worship: "It is well for youth not to lose the ability to wonder at the beauty and grandeur of life. For it is in those moments of wonder that we apprehend the majesty of God in life." <sup>23.</sup> There is the wonder born of the realization of the divine working itself out in human personalities, and it is this response that may be used to advantage in appreciation development by taking the lives of some of our great Christian heroes and correlating them with contributions that they have made to the field of art, as, for example, has been suggested previously in regard to that "greatest of all hymns"--Martin Luther's "A Mighty Fortress is Our God."

When and where our sense of wonder may be aroused is not always determinable, for as Hinton White has expressed it:

"On desert sands the vision comes,  
As men turn towards the east,  
And while some fasting see God's face  
Some find him at the feast.

The Ancients found him in their groves,  
The Wise Men saw the star,  
He comes to some in paths of peace,  
To some in flaming war.

Wherever man has fought for right,  
Where man for man has died:  
Beside him stands, could we but see,  
One that was crucified."

In temples and cathedral dim,  
Through vigil, chant, and prayer,  
Wherever man cries out to God,  
The Living God is there."\*

23. "Guiding the Experience of Worship"-M.C. Powell, L.T.P. Assoc.

\*Quoted from "Guiding the Experience of Worship"-original source unknown to the author.





Worship services may be so planned to create in the worshipers, through the choice of music and prayers, a response that causes men to "cry out to God." Von Ogden Vogt has called such a reaction on the part of the worshiper "Vision or Ecstasy" and has given it as the first step in the worship experience.

H. Augustine Smith, in the Northwestern University Bulletin has described this element in worship as "Salutation--Realization of the Presence of God."<sup>24</sup> The organ prelude, the choir procession-  
al, and the invocation or call to worship may all be used to in-  
voke this response on the part of the worshipers.

From the reaching out of the soul to God, there often follows a reaction of consciousness of self. This is the feeling of humility and unworthiness in the presence of such perfect beauty and goodness as has just been glimpsed. A surge of exaltation sweeps through the human soul with the consciousness of such Perfection in contrast with human frailty. Praise of this all-encompassing deity sings in the human breast, and into the mind of the worshiper comes the desire to ally oneself with this vision of truth, beauty, and goodness. What must I, the worshiper, do that I may be allied with this great Power? The answer comes, and with the illumination of what the answer must be, the worshiper dedicates himself to a renewed life at one with the "living God" to whom his soul had cried out.

This is, generally speaking, what happens to the worshiper when he has shared in a worship experience. Various authorities have described this process in different ways. Von

24. Northwestern University Bulletin No. V-H. Augustine Smith  
Pg. 11.

relationship between the two is not as simple as it seems. In the  
 first place, the concept of a relationship is not a simple one. It is a  
 complex one, involving many factors. The first factor is the nature of the  
 relationship itself. Is it a relationship of power? Is it a relationship of  
 love? Is it a relationship of friendship? The second factor is the  
 nature of the individuals involved. Are they individuals of similar  
 background? Are they individuals of different background? The third factor  
 is the nature of the environment. Is it a relationship that exists in a  
 stable environment? Is it a relationship that exists in a changing  
 environment? The fourth factor is the nature of the time. Is it a  
 relationship that exists for a long time? Is it a relationship that exists  
 for a short time? The fifth factor is the nature of the purpose. Is it  
 a relationship that exists for a specific purpose? Is it a relationship that  
 exists for a general purpose? The sixth factor is the nature of the  
 result. Is it a relationship that results in a specific result? Is it a  
 relationship that results in a general result? The seventh factor is the  
 nature of the process. Is it a relationship that exists through a specific  
 process? Is it a relationship that exists through a general process? The  
 eighth factor is the nature of the outcome. Is it a relationship that  
 results in a specific outcome? Is it a relationship that results in a  
 general outcome? The ninth factor is the nature of the feedback. Is it  
 a relationship that exists with a specific feedback? Is it a relationship  
 that exists with a general feedback? The tenth factor is the nature of the  
 conclusion. Is it a relationship that exists with a specific conclusion? Is  
 it a relationship that exists with a general conclusion?



Ogden Vogt, for instance, has attributed seven steps to the act of worship: Vision or Ecstasy, Humility or Repentance, Recollection, Vitality or Salvation, Illumination or Clarification, Enlistment or Dedication, and Peace. Henry Nelson Wieman, one of our best authorities on the subject of private worship, looks upon "communion with God" as more of a problem-solving procedure, and sets up the following pattern of Worship:

1. Relaxation and awareness of that upon which we are dependent.
2. Call to mind the possibilities for good which are inherent in the process called God.
3. Face the chief problem with which we are struggling.
4. Self-analysis to find what change must be made in mental attitude and personal habit. Worship enables us to discover what personal readjustment is necessary in ourselves.\*

The above technique of worship overlooks a vital factor in worship that we have previously cited--namely, aesthetic appreciation; The capacity to respond feelingly to appearances of beauty in our commonplace environment; the capacity to enjoy our surroundings. It is, perhaps, well therefore here to remember, and recall that worship is not always problem-solving, but can be "joyous contemplation of the beauty of life."

There is always the danger that worship will become subjective, and give itself from start to finish to the individual concerned--never reaching out to the lives and personalities surrounding that individual. Some of our authorities on this, question whether worship that does not find its zenith in objectivity is truly worship. Among this group of thinkers is

\*See "Experiments in Personal Religions" - American Institute of Sacred Literature, Page 32-36.

Open for, for instance, the following seven steps to the end of working: Vision of God, Vision of the world, Vision of the self, Vision of the future, Vision of the past, Vision of the present, and Vision of the future. The first step is to have a vision of God. This is the most important step, for it is the basis of all other steps. The second step is to have a vision of the world. This is the basis of all other steps. The third step is to have a vision of the self. This is the basis of all other steps. The fourth step is to have a vision of the future. This is the basis of all other steps. The fifth step is to have a vision of the past. This is the basis of all other steps. The sixth step is to have a vision of the present. This is the basis of all other steps. The seventh step is to have a vision of the future. This is the basis of all other steps.

1. Vision of God. This is the most important step, for it is the basis of all other steps.
2. Vision of the world. This is the basis of all other steps.
3. Vision of the self. This is the basis of all other steps.
4. Vision of the future. This is the basis of all other steps.
5. Vision of the past. This is the basis of all other steps.
6. Vision of the present. This is the basis of all other steps.
7. Vision of the future. This is the basis of all other steps.

The above seven steps of working are the basis of all other steps. The first step is to have a vision of God. This is the most important step, for it is the basis of all other steps. The second step is to have a vision of the world. This is the basis of all other steps. The third step is to have a vision of the self. This is the basis of all other steps. The fourth step is to have a vision of the future. This is the basis of all other steps. The fifth step is to have a vision of the past. This is the basis of all other steps. The sixth step is to have a vision of the present. This is the basis of all other steps. The seventh step is to have a vision of the future. This is the basis of all other steps.

There is a lot of work to be done. The first step is to have a vision of God. This is the most important step, for it is the basis of all other steps. The second step is to have a vision of the world. This is the basis of all other steps. The third step is to have a vision of the self. This is the basis of all other steps. The fourth step is to have a vision of the future. This is the basis of all other steps. The fifth step is to have a vision of the past. This is the basis of all other steps. The sixth step is to have a vision of the present. This is the basis of all other steps. The seventh step is to have a vision of the future. This is the basis of all other steps.



Edgar Sheffield Brightman, who has as his fourth and final step in worship, Fruition (the others being--first, reverent contemplation; second, revelation; and third, communion).<sup>25.</sup> Bernard

Meland makes the following statement in relation to this point:

"Unless religion frees itself of the kind of subjective rationalism that issues only in inquiry, and reaches more deeply into the wealth of environing reality where inquiry seems impotent, religion will lose its vastness which gives it cosmic content...

The test of the healthy religion is, does it reveal the will to fulfill life, or simply the concern to endure it."<sup>26.</sup> Dr. W. L.

Sperry (whose pattern of worship is a triangular design consisting of a thesis, Vision of Reality; the antithesis--the Contrasting Human Situation; and a synthesis--New Comprehension, including Rededication) expresses a similar idea when he says<sup>27.</sup>

"The test of worship is its practicality."

To make possible a truly effective worship service, it is necessary to so correlate a psychological pattern of worship similar to those which have been described above, with the service that chant, prayer, and hymn, in fact all that goes to make up the service, swing with the worshipers from lofty vision to deep humility, and back again to renewed vitality. H. Augustine Smith, in his article on "The Organization and Administration of Choirs" has made the following suggestions as to how this may be carried out in a service:

25. "Religious Values"-E.S. Brightman, Abingdon, Pgs. 180-184

26. "Modern Man's Worship"-B.E. Meland, Harper & Bros. Pg. 165

27. "Reality in Worship"-W.L. Sperry, Macmillan Pg. 282





## Realization of the Presence of God

1. Organ Prelude
2. Choir Processional
3. Call to Worship. Sanctus Response--Choir or Choir and Congregation
4. Invocation - The Lord's Prayer--All (An Introit on the reality and nature of God, and Antiphons for minister, choir and congregation may be substituted for 3 and 4.)

## Confession--Humility

5. The Call to Confession. Litany or Prayer of Confession.
6. Prayer Hymn (preferably familiar stanza sung without announcement, and from memory)

## Praise--Exaltation--Vitality

7. Choir Anthem
8. Responsive or Unison Reading. Gloria Patri

## Illumination

9. Creed
10. Scripture Reading
11. Pastoral Prayer with Responses, followed by organ interlude
12. Anthem

## Dedication--Enlistment

13. Call to Dedication and offertory sentences  
Offertory--Organ Music. Doxology
14. Congregation Hymn
15. Sermon. Prayer
16. Benediction and Silent Prayer
17. Recessional and Final Amen by Choir
18. Postlude 28.

Declaration of the Presence  
of God

1. Open Prayers
2. Social Responsibility
3. Call to Worship. Hymns, Psalms, Songs or  
Choir and Congregation
4. Invocation - The Lord's Prayer - All in In-  
crease on the reality and nature of God, and  
the power of His Spirit, and the message  
which He has given to us (see 2 and 3).

Confession--Penitence

1. The Call to Confession. Litany of Prayer of  
Confession.
2. Prayer Book (Prayer Book) and other books  
which are appropriate, and other means.

Prayer--Invocation--Vigil

1. Open Prayers
2. Responsive or other reading. Gloria Patri

Information

1. Church
2. Baptismal Reading
3. The Lord's Prayer with Responses, followed by  
other readings
4. Gloria

Collection--Offering

1. Call to Collection and offering responses
2. Offering--Prayer Book, Hymns
3. Collection Book
4. Prayer
5. Collection and Gloria Patri
6. Hymns and Gloria Patri
7. Prayers



In this chapter the answer to what happens when we worship has been given, and along with that, the need for keeping our worship objective. Often times people think of music as subjective, and it is true that music of the cruder type is that, but great music has always been objective music. The music that has affected man most profoundly is the kind that has "lifted him out of his simple setting and identified him with the vaster life, and has lured him beyond his limitations. Beethoven's "Fifth Symphony" and Brahms's "First" are superb demonstrations of the capacity of human genius to soar to heights of objective experience. Under the spell of such music we lift our hearts in praise to God, and bow our heads in prayer. With the growing close association between liturgy and music, the time may not be far distant when, in our churches, 'the prayer will sing and the music will pray!'

29.





### WHAT IS WORSHIP?

It is the soul searching for its counterpart.  
 It is a thirsty land crying out for rain.  
 It is a candle in the act of being kindled.  
 It is a drop in quest of the ocean.  
 It is a man listening through a tornado for  
 the Still Small Voice.  
 It is a voice in the night calling for help.  
 It is a sheep lost in the wilderness pleading  
 for rescue by the Good Shepherd.  
 It is the same sheep nestling in the arms of  
 the Rescuer.  
 It is the Prodigal Son running to his Father.  
 It is a soul standing in awe before the mys-  
 tery of the Universe.  
 It is a Poet enthralled by the beauty of the  
 sunrise.  
 It is a Workman pausing a moment to listen to  
 a strain of music.  
 It is a hungry heart seeking for love.  
 It is a heart of love consecrating herself to  
 her Lover.  
 It is Time flowing into Eternity.  
 It is my little self engulfed in the Universal  
 Self.  
 It is a Man climbing the altar stairs to God.

Dwight Bradley-  
 "Living Creatively"  
 Pg. 190





### CHAPTER III

#### MUSIC IN THE WORSHIP EXPERIENCE

Von Ogden Vogt has said; "The first task of the artist in worship is to analyze the experience, for the outer form of the exercise of worship should parallel the inner order of the experience of worship."

In the previous chapter we have analyzed what happens to the worshiper when he participates in this experience which Dwight Bradley, a leader in the field of worship, describes as "the most remarkable achievement of which a human being is capable." And now we ask ourselves, what part has music to play in this experience? If worship is "a candle in the act of being kindled," does music give to us the candle, that is, the very idea which we seek, or does it furnish the light from which the candle finds the necessary stimulation to cause it to burst into a flame?

Music is sometimes described as the "handmaid of religion." This interpretation would lead us to believe that the meaning of worship is not found in music, but that the "idea" being there, it is "aided" by music. Music then becomes the "ecclesiastical maid-of-all-work" where, if our thoughts be of the kind that "lift our hearts anew," our spirits rise to heights unattainable without the aid of music;--if our mood be one of





repentance, music unifies our entire personality, body, mind and soul, so that we feel to the depth of our being, and our intellectual powers as well as our emotional responses are called into play. Without music, our worship experience might be merely a product of our minds; with music, which is sometimes characterized as "thinking in tones", our experience of worship becomes an emotional experience, fashioned and controlled by an overruling intellectual power. Thus the worshiper, through the aid of music in worship, is enabled to come to God with a self, made whole; with the unification of intellect and emotion, the worshiper worships "in spirit and in truth."

The primary appeal of music is emotional. That is to say, its first appeal is to the senses and, after arousing the emotions, it reaches the intellect last of all. In this respect, music differs from poetry, for poetry raises an idea which excites the emotions. It affects the senses finally, as a result of its highest or lowest form. One might say that one "spiritualizes the material" and the other "materializes the spiritual."

I once heard a minister say that it was listening, in church, to a beautiful hymn being played on the organ that caused him to decide to become a minister. The statement was a fallacy of course. Music, even the noblest music cannot work miracles, such as the creation of the righteous, God-fearing man from the rogue. Some historians give credit to music for the conversion of St. Augustine. If St. Augustine had not come

...and, as we have seen, the emotional response is often  
...the result of a complex of factors, which is sometimes  
...the result of a complex of factors, which is sometimes  
...the result of a complex of factors, which is sometimes  
...the result of a complex of factors, which is sometimes  
...the result of a complex of factors, which is sometimes  
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I have heard a number of people say that music is  
...the result of a complex of factors, which is sometimes  
...the result of a complex of factors, which is sometimes  
...the result of a complex of factors, which is sometimes  
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...the result of a complex of factors, which is sometimes









the judgments were impressive by their similarity, but in the case of other compositions, where the musicians were asked to report any ideas or meanings conveyed by the music directly after it was played, the complete disagreements in the reports was amazing.

This may not be a fair test of whether a piece of music possesses a singleness of either meaning or mood which would, within a limited area, be evident to all hearers, because the participants in the above test, being musicians, probably had a previous acquaintance with the numbers. However, it does serve to illustrate that the meaning which a piece of music seems to possess seems to grow, not out of the music itself, but out of its association with words, or with some representative means such as a previous experience, or idea which may have been previously allied with the music.

Thus we might say that the term "religious music" is a false one, for music is not "religious" in the sense that it has such a quality inherent in it. If it seems to be religious, it is simply because of its alliance with religious texts and titles, or because of its use in church.

We can not, therefore, ascribe to music any inherent religiosity, or accord to it any ethical powers. It acts as a stimulation sometimes, but a stimulation to an idea that already exists; or it may be the stimulation of a mood, which puts the hearer in a frame of mind receptive to religious values. To use music for this purpose is both reasonable and valid, and has





deep significance for the use of music in worship.

When we have a hymn interpreted to us, if it has any real value, it conveys to us a thought, or ideas. When that hymn is set to music, those ideas conveyed become emotionalized and become part of our feeling as well as our thinking. It requires a true appreciation of the "art of worship," to so correlate the interpretation and presentation of a hymn with its actual use that from it the highest attainable degree of pure beauty and sound are realized; so that the idea which has become emotionalized has gained new depth.

A word of caution might well be said in regard to using music to put the hearer in a frame of mind receptive to religious teaching. Worship is a privilege, not an imposition, and forcible feeding of it in any guise is revolting. As Mr. Davidson has said; "The ideal music of worship should wring from the hearer the cry 'How good and how great is the Lord God' rather than the all too common ejaculation of the self-deceived worshiper 'How good this music makes me feel.'" The noblest use which we can possibly make of music is that of a sacrament--an oblation which we offer in the name of the Almighty.

In this chapter, we have seen that music, apart from some idea expressed outside the music, cannot have positive ethical quality. It cannot, in and by itself, make one a better man but we have discovered that it is a powerful ally to ideas. The power of music may be used for good or for bad. Music and worship hold the element of mystery in common; it follows there-





fore that only that music is ideal for religious experience which is, in its suggestion, quite apart from the world of our everyday thoughts and experiences. Just as any flaunting of self is a handicap to the preacher, in the worship service, so music which appeals primarily through its form and style is inadequate to express the spirit of God working within the soul of man.

"Music is the one art in which no human being can raise the false issue of direct ethical influence. All contemplation of pure beauty is ennobling and in this sense, music may have the same indirect moral bearing as a flower or a sunset or a Greek statue. But of immediate moral bearing it has none. It means nothing, it teaches nothing, it enforces no rule of life and prescribes no system of conduct. All attempts to make it descriptive have ended in disaster; all attempts to confine it to mere emotional excitement, have ended in degradation. Grant that nations and individuals of imperfect musical experience have not advanced beyond the emotional aspect: that Plato had to prohibit certain modes as intemperate; that governments have had to prohibit certain melodies as dangerous. In almost all such cases it will be found that the music in question is vocal, and that more than half the stimulus is due to its words or its topic. Considered in and by itself, the ultimate aim and purpose of the art of music is to present the highest attainable degree of pure beauty and sound."

Therefore, through music our spiritual ideals and religious ideas are made beautiful and are emotionalized. "In





"Aot Vogler," Browning, speaking of the wonder of music, says:

"But here is the finger of God, a flash of the  
will that can,  
Existent behind all laws, that made them, and,  
lo, they are!  
And I know not if, save in this, such gift be  
allowed to man,  
That out of three sounds he frame, not a fourth  
sound, but a star.  
Consider it well: each tone of our scale in it-  
self is naught;  
It is everywhere in the world--loud, soft, and  
all is said:  
Give it to me to use! I mix it with two in my  
thought;  
And there! Ye have heard and seen: consider  
and bow the head."

34.

"And you, " Growing, speaking of the wonder of music, says:

"But there is something of God, a flash of joy  
Will come to you,  
Exquisite passion all love, that comes from God,  
No, love, and  
And I know not if, and in love, and I know  
Altered to God,  
There are of these strange no time, for a moment  
Sound, and a flash.  
Consider it well: each note of our songs in it-  
Self is music;  
It is everywhere in the world--love, self, and  
All is said;  
Give it to me as well I will it with you in my  
Soul;  
And surely, I have heard the song; remember  
The day the world."



## CHAPTER IV

### LEARNING TO APPRECIATE

We have cited, in the first chapter of this thesis, the need for the interpretation of the fine arts in religion to young people in such a way that there may be a response of genuine appreciation of them--in a manner that is worthy of presentation to a generation of young people, alive to the finest in literature and intellectual thought. If we can acquaint modern youth with music of the finest type in such a way that it calls forth the genuine response of appreciation that it is capable of calling forth, and ally music with the finest in poetry and philosophical thinking and all else that goes to make up a service of worship, there will be no difficulty in bringing young people to the point where they may regard worship as an art, for it will then be the unified expression of the art of speech, poetic expression and song. When our worship services are so artistically and harmoniously woven into a whole that is in harmony with the lofty character of the content, and the appreciation powers of this content are developed within youth, there will be a joyous and welcome "celebration of life and praise of God." On the whole, we do those things which we enjoy; therefore, if young people are to worship, they must find joy in the experience. The development of the appreciation of the arts in worship is one way of making this possible.





Just how can we develop appreciation? What constitutes the lesson in appreciation that makes it possible for us to see deeper meaning, and greater beauty in that to which we listen and that which we see? In other words, we are asking how we are to capture that spirit which "blows where it listeth,"--for appreciation, both aesthetic and moral, seems often to come as a subtle dawn or a sudden flash. In reasoning there is always a problem to be solved, a situation to be met, a purpose to be realized. Appreciation is like "a light that  
35.  
never was on land or sea." This brings us to the realization that the lesson in appreciation is not the time for the teaching of technique, or for the presentation of problems. The purely intellectual part of the interpretation of music, or any of the arts, must be finished before hand, and when the time comes for appreciation, the whole heart and soul must be free to be given to the pure enjoyment of the music.

An example of how this principle is often violated is in the instance of introducing a new piece of music around the piano through the musical notation of a book. In such an instance, an appreciation experience is impossible for the minds of those engaged in becoming acquainted with the new song, are occupied with the details of reading notes and disciphering words so that the problems of words and notes come to the forefront and so negate the purpose for which the song is introduced, if that purpose is appreciation of the beauty and content of the song. And the more awkward the combinations of letters or words, and





the more difficult the combinations of notes, just that much more impossible would an appreciative response be. A better way to have introduced the number would have been to have the group sit down quietly and listen to the music well played: then to have had the words read with a brief interpretation, if necessary, of their meaning(although it would be better to omit this detail). When the music is again played through with the group still sitting quietly, the thought stimulated by the reading of the words will be coupled with the emotional stimulus of the music, thereby creating a truly appreciative response to both music and words.

This illustration sets forth several important factors in the developing of appreciation. First, as a general rule, except perhaps when dealing with the intellectual type of appreciation, technique must be entirely kept out, or cleared out of the way if appreciation is to take place(the novelist might respond to the technique of the novel writing, and the art critic might appreciate the technique of painting, but generally speaking, technique should be eliminated from the appreciation lesson); second, "where auditory appreciation is possible, the work of the ear should precede that of the eye;" and third, distraction is one of the greatest enemies of appreciation. Why? Because it destroys the unity which is the soul of art in every one of its forms. As Mr. Hayward has said in his book entitled "The Lesson in Appreciation": "We cannot appreciate a work of art if we are worrying over unsolved problems; if the unfamiliar, the ambiguous, or the inconsistent in what we are contemplating

36. "The Lesson in Appreciation"-Hayward, Macmillan, Page 21





persists in irritating us, if extraneous stimuli, unrelated to the music intrude themselves upon our attention." <sup>37.</sup> Therefore, one of our principles in music appreciation, as well as in art of any kind, including worship, is to keep distraction away.

In the above illustration, the fact has been mentioned that the music is to be "well played." This involves more than simply playing the proper notes throughout. It means that the pianist must have prepared herself beforehand so that the very finest degree of expression is put into the song. It should have been played, and replayed, trying one mode of emphasis after another, stopping here and stopping there, and a final determination made as to just how the number is to be presented. After this has been definitely decided upon, the number must be consistently rendered in the chosen manner, for each time it is heard, it is making a very definite impression on the ears of the listeners. All of this preparation on the part of the pianist may seem needless unless we recall to mind the significance of first impressions. The song is a new one, making its first impression upon the listeners, and this is a powerful factor in determining whether the response of the listeners is to be favorable or unfavorable to the new song. The higher the type of the material to be presented, the higher also must be the method of presenting it; so, in works of art, whether or not an appreciative response is called forth is, in large part, determined by the first impression of that work of art. Thus, in this first presentation of the song, its introduction





must be carefully planned and every expression which adds to the beauty of the first rendition utilized. It is better to be guilty of exaggeration in expression than tameness; better to force in more meaning than is intended than to leave any shade of meaning out.

The reason why it is safe to make such a statement in regard to exaggeration is because "exaggerated expression" might, in some cases, come much nearer a recreation of the original song as it came from the soul of the artist who composed it. "Our expression of second-hand thoughts can never be quite so vigorous and lively as the expression of our own thoughts, at least until almost innumerable repetitions accompanied by powerful appreciation have made the thoughts quite our own. That is why, our interpretation of a poem, or a song, may have more of the vigor and intensity that was given it by the writer when, in our presentation of it, we give a great deal of care and attention to expression.

We have all had the experience of being taught a song "line by line" and know what sort of a first impression such a "torn and hacked" first acquaintance makes upon us. We see the song only in parts and the principle of unity, necessary to all art, is absent. When our object is appreciation, the first impression must be a "total" one--an impression of the whole, not of dissected scraps.

The question arises then, just how are we going to present music to young people so that a genuine appreciative res-

...as a result of the fact that the artist is not a passive observer of the world, but an active participant in it. He is not a mere recorder of events, but a creator of a new reality. His work is not a mere reflection of the world, but a new world of his own making. He is not a mere observer of the world, but a participant in it. He is not a mere recorder of events, but a creator of a new reality. His work is not a mere reflection of the world, but a new world of his own making.

The reason why it is not so simple to make such a statement is that the artist is not a passive observer of the world, but an active participant in it. He is not a mere recorder of events, but a creator of a new reality. His work is not a mere reflection of the world, but a new world of his own making. He is not a mere observer of the world, but a participant in it. He is not a mere recorder of events, but a creator of a new reality. His work is not a mere reflection of the world, but a new world of his own making.

It is not all the same to say that the artist is a participant in the world, for the artist is not a passive observer of the world, but an active participant in it. He is not a mere recorder of events, but a creator of a new reality. His work is not a mere reflection of the world, but a new world of his own making. He is not a mere observer of the world, but a participant in it. He is not a mere recorder of events, but a creator of a new reality. His work is not a mere reflection of the world, but a new world of his own making.

The question arises then, just as we are going to present a new world of his own making, just as we are going to present a new world of his own making.



ponse is realized? When we have the answer to this question we have the solution to the problem as to how music may be introduced into the service of worship in such a way as to stimulate the worship experiences of modern youth.

The appreciation lesson can be divided into four steps: 1) Preparation 2) Presentation 3) Association 4) and Application. Perhaps it is unfortunate to use the word "lesson" in connection with appreciation for, on the whole, it is much better to divorce the notion of "lesson" from the notion of appreciation. But for our purpose here it is necessary to refer to the process of learning to appreciate as a "lesson" for music appreciation implies "knowing how" to appreciate, and that in turn implies teaching.

In considering the subject of Preparation one basic rule stands in the foreground: Prepare the mind and the mood. We have presupposed this principle somewhat in previous chapters when we have spoken of the necessity of first, creating an idea, which in turn, through the music, becomes emotionalized; and also, the place of music in creating a mood as a basis of stimulation of ideas.

Robert Schumann once said, "The beginning is the great thing." He was aware of this fact because, being a musician, he knew that music rarely plunges into its main theme right away. First a feeling of incompleteness or expectation is aroused. Technically speaking, in music this "mysterious opening" is often accomplished by omitting to use the "third" of the chord,





which leaves an uncertainty in the mind of the listener as to whether the chord is major or minor. All vocal solos, are preceded by a brief piano interlude, giving to the hearers a bit of a suggestion as to what is to follow; practically all poetry has a title, giving to those who read it a faint awareness of what it is all about. This is done in the worship service when we bring the worshiper to "a consciousness of the presence of God" before we enter upon a prayer.

The element of anticipation is important in music appreciation, as it is also in worship. It is possible, in many instances, to work up anticipatory interest. Some of our greatest musicians have given us examples of this through the methods which they used in creating interest. Wagner, for instance, once said: "I tried to get the three hundred singers into a state of genuine ecstasy. For instance, I succeeded in demonstrating to the basses that the celebrated passage could not be sung in an ordinary manner, but must, as it were, be proclaimed with the greatest rapture."<sup>38.</sup>

Great epic poems have rightly begun with a summary of their themes. This is akin to what might be termed as "stating the aim" of the work of art. "During the period of preparation, the leader should call up such ideas as would help the process of apperception in the second stage of the lesson (Presentation) and prevent the material there presented from paralyzing by its suddenness and unfamiliarity."<sup>39.</sup> For example, we have previously spoken of a preparation for the use of MacDowell's

38. "The Lesson in Appreciation"-Hayward, Macmillan, Page 57

39. " " " " " " " " 58





"To a Waterlily." The leader could, by the use of a picture showing a quiet lily pond and a few remarks pertaining to the surroundings under which MacDowell wrote the music, create in the listeners an anticipatory mood in harmony with the quiet, peacefulness of the music. The actual presentation of the music would then come, not with suddenness and unfamiliarity, but as a natural expression of the feelings already created in the listeners.

In this way the music has meaning for all those who hear it because they have been supplied with previous experience to make it meaningful.

As has been suggested in the MacDowell illustration, a brief biographical sketch may be used to enhance the meaning of music. There are those who would disapprove of the use of biography in appreciation because of a belief that appreciation should be approached from purely the aesthetic side. It is true that music may be purely decorative; it may be purely formal, and those who regard it as such are typified as "classicists." But there are others, who are sometimes called "romanticists" who believe that music may convey a message beyond its own pure, sensuous beauty--that it may be a medium for the expression of specific thoughts and emotions that symbolize and perpetuate lessons and ideals.

One wonders if it would be possible to have such a thing as aesthetic appreciation entirely divorced from ideas, for, as Bosanquet says, "The merest germ of the sense of beauty





seems to imply a distinction between stimulus and significance,  
 40.  
 between form and content." However, it is when the aesthetic  
 and the intellectual elements are beautifully molded into one  
 that we have truly great art, and it is well to ask ourselves  
 whether, upon hearing a song, or seeing a picture, if the charm  
 lies in the idea conveyed or in the mere form--or if our love  
 for the work of art is due to the rich molding together of the  
 two. If the charm lies in both we are face to face with art of  
 the highest kind.

As Dr. Brightman tells us in his book entitled "Moral  
 Laws:" "There is a fundamental kinship between the two fields--  
 Goodness is a principle of harmony among all the choices of our  
 will; beauty is that which produces a unique kind of harmony in  
 41.  
 our feelings. Both, then, are forms of harmony."

Regardless then of the disagreement regarding the  
 "right and wrong" of "art for art's sake" there is no doubt as to  
 what the attitude of the religionist, and the educator must be.  
 Their concern is "life as a whole", not merely the ideals of the  
 specialist in art or science or business. They must teach the  
 appreciation of beauty, but also that of goodness; they must  
 think of the individual's livelihood in the widest sense. Nar-  
 row dogmas such as 'art for art's sake' are therefore, for them,  
 42.  
 heresies of a most damnable kind."

The advocate of "art for art's sake" will tell us that  
 the artist's life has nothing to do with the artist's work. But  
 for us, everything is significant, though significant in varying  
 degrees. If the life of the composer of music, or artist is full

40. "The Lesson in Appreciation"-Hayward, Macmillan, Pg. 27

41. "Moral Laws"-E.S. Brightman, Abingdon Press, Pg. 258

42. "The Lesson in Appreciation"-Hayward, Macmillan, Pg. 102





of personal or social interest, the utilization of that fact when making use of pictures and music in worship gives to those materials greater significance and so enhances our appreciation, in many instances.

One might mention here something that sometimes is overlooked by those whose interest is not in art particularly, but in "life as a whole." Bad art is never saved from its badness by consideration of its moral excellence. If a picture is badly designed or badly colored, we have no right to call it a good picture; just so with a hymn--though the words may contain a thought of real moral value, set to music that is inappropriate, and of an inferior type, the hymn has lost its utility value.

Appreciation, therefore, may be enhanced by narrating biographies of the great musicians and showing how, in many cases, the music was an expression of their lives. Usually, however, in the preparation period a touch of biography is all that should be given;--this touch should go to the very heart of the poet's or musician's life.

Certain suggestions as to structure may also be utilized in the period of preparation by the leader--suggestions as to how this phrase or that recurs; how it is contrasted with another, and any other suggestions that add to one's appreciation of the beauty in form of the music. Care must be taken, however, that the interpretation does not become too technical and the structural analysis become a problem.





This requires that the leader be familiar with the fundamental principles of unity, repetition, contrast, and association in music.

We have previously spoken of the importance of Unity. It is a principle that applies to all of the arts. The worship service as a whole must be a unified expression as we have illustrated in the chapter containing an analysis of the service of worship. Each of its parts must have unity within themselves--each piece of poetry, each prayer, each hymn and each anthem. As we have said, unity is destroyed by excess of detail. We must see a thing as a whole to really appreciate it. And yet, in unity, there must be variety. Contrast is as much a principle of art as is unity. Monotony is avoided by the use of variety, and music, as well as painting has its light and its shade. Hand in hand with contrast, goes Repetition. This is never absent for very long in any piece of music. We love recurrence, for the familiar has a certain fascination of its own. Repetition gives to us, also, that element of expectation of which we have spoken--an element of "I told you that was coming" which adds greatly to the pleasure of life. However, repetition carried to excess is monotonous and that is why we have said that it is a principle that goes hand in hand with contrast. To make repetition aesthetically impressive it has to be heightened by the exact opposite--although in our employment of variety we may, if we do not watch out, lose the sense of "at homeness" which we have at hearing a familiar phrase "oft repeated."





Repetition, alone, is monotonous; change, alone, is mere noise. Thus we find that great art is the kind that "is always oscillating between the extremes of rigid obedience to rules on the one side, and freedom of invention on the other.

Association is a powerful factor in appreciation for, from it, we derive the pleasure that comes from recognizing familiar strains and familiar ideas in new settings. One of the finest examples of this is the use of the "motif" in opera music, among the most famous and effective of which is Siegfried's motif which is always associated with Siegfried's appearance on the stage. Each setting under which the motif is heard is different, but with each recurrence of the familiar strain the pleasurable "I told you that was coming" feeling is aroused. Each time the motif is heard its color varies; it may express happiness and joy--and then again, it loses all its youthful gayety and becomes woefully tragic.

In the simple piano selection, Drdla's "Souvenir" the same principle is utilized through the repeated use of a deep bass note, suggesting the constantly recalled "remembrance" which the title of the selection has implied.

Association may be brought about by means of Imitation. For example, Beethoven's "Sixth Symphony" has in it the imitation of a thunderstorm. There is an element of deception in imitation, for, we know that we are not listening to a real storm when we hear this symphony played, but the fact that we know this, is the very reason for the pleasure that we experi-





ence. We recognize the similarity, and this fact gives us pleasure.

To recognize these principles in music adds to our enjoyment of it, just as to be able to comprehend what the artist has achieved with color and line develops our capacity for appreciation of painting. "Art appreciation is a process of growing from one level of understanding to another. New levels of appreciation are reached through contact with art, and encouragement to see and enjoy the art form. Through appreciation of the degree of fineness in art form, the individual, like the sensitive plant, grows to the higher levels, because of the added light and enjoyment to be found there."<sup>43.</sup>

There is just one more suggestion that needs to be made in regard to the preparation for the appreciation period. There are times when nothing should be said by way of preparation. These are the instances when a pause is significant enough. This is when the music is of the kind that touches deep chords of human emotion, when something more than stating an aim, or propounding a problem is required; "a solemn hush may here be the favorable environmental condition for the most effective appreciation."<sup>44.</sup>

This is assuming almost magical powers of awareness on the part of the leader; but the successful leader of the appreciation period needs to have very nearly that, for he must be intensely alive to the feelings of his group as well as to the music material with which he is dealing. The long pause is one

43. "Picture Study and Art Appreciation"-A.W. Heckman, Chap. II

44. "The Lesson in Appreciation"-Hayward, Macmillan, Pg. 59





of the most effective devices known to poetical and musical art, and to know just when the music is important enough to warrant its use, and to sense just what is the appropriate length of time to maintain it requires keen sensitiveness to both beauty and personality.

And these demands do not apply to the preparation period alone, but to the Presentation as well. The nearer the lesson approaches to the pure appreciation period, the more the leader should keep problems, for a long time, out of sight. If the song is one to be learned, it is better to keep the learning process out of sight until after the group have acquired a distinct liking for the number. This may be accomplished by making it possible for them to hear the piece done well for a number of times, either by having it played on the piano, or possibly a victrola. It is too bad that all choirs and all congregations can not have their acquaintanceship with the anthems and the hymns which they sing brought about in this manner. Music would have for them a new beauty and meaning.

As has been said before, the Presentation must be "as a whole" and not in fragments. This is for two reasons: first, because interest is lessened when music is learned in fragments, and second, when we see things consecutively, we establish right associations.

After the Presentation comes the Association, when the ideas which have been stimulated in the period of Preparation are associated with the music, thereby bringing about an aesthetic response as well as an intellectual one--the ideas





originally created become emotionalized, and when this music is allied with material of a spiritual nature, if the appreciation period has been successful, there should be a feeling of integrity of being on the part of the worshiper that is brought about by a harmonious union of mind and spirit. The result is worship that is "celebration"--when the past event is recalled and celebrated not from a sense of duty, but largely as an opportunity for a new, joyous festival occasion."<sup>45.</sup>

True appreciation is "getting away from self." As Mr. Hayward has expressed it: "For real appreciation, there must be a certain respect for the work of art, a desire to penetrate to its meaning, a contemplative state prolonged for some minutes. There must be a suspension for a while, of the egoistic "will to live;" there must be self-forgetfulness,-union with the thought of the artist; a state somewhat analogous to the calalepsy in which Hindus put themselves, but distinct from it in that the mind is still active. At this state, a great number of ideas group themselves together, associations are formed and reenforce admiration with a crowd of intellectual elements such as interpretation, memories and comparisons."<sup>46.</sup> The result of such a state is renewed vigor of mind and emotion that "shakes our souls with new energies."

"(Faith) comes when music stirs us, and the  
chords,

Moving on some grand climax, shake our  
souls

With influx new that makes new energies."\*

45. "Modern Worship"-Von Ogden Vogt, Yale Univ. Press, Pg.6

46. "The Lesson in Appreciation"-Hayward, Macmillan, Pg. 110

\*From "A Minor Prophet" by George Eliot(Quotation quoted from Guiding the Experience of Worship" Pg. 171)





## CHAPTER V

### APPRECIATION OF INSTRUMENTAL MUSIC

Now that we know of what the worship experience consists and also how we go about to enrich the powers of appreciation of young people, just how are we going to apply this knowledge in order to stimulate the worship of modern youth through music appreciation?

The music in the worship service generally consists of the instrumental music--the prelude, postlude, and sometimes an interlude; the anthems, rendered by the choir, and the hymns.

We shall first consider the subject of instrumental music. The instrumental prelude is usually used for the purpose of creating a mood. The mood which we wished to create, would be dependent upon the theme or subject of our service. For instance, a vesper service would ordinarily call for a quiet, peaceful mood, and some such selection as Beethoven's "Moonlight Sonata" might be chosen for an informal service to create in the group an attitude of quiet thoughtfulness. On the other hand, the occasion might be Easter, when joyous, happy music would be needed to bring us to the realization of the presence of God (the first step in the worship experience). Then, some such tune as "Bring O Morn, Thy Music," (found on Page five of the "New Hymnal for American Youth) could be used as an opening prelude.

CHAPTER 7

APPRECIATION OF INSTRUMENTAL MUSIC

For some we know of what the working experience is--  
and also how we go about it, and the power of apprais-  
ing of young people, that we are going to apply this know-  
ledge in order to maintain the working of modern power through  
music appreciation.

The music in the working service generally consists  
of the instrumental music--the piano, the violin, the cello,  
the trumpet, the tuba, the drums, and the piano.  
The small time conductor the subject of instrumental

music. The instrumental music is usually played for the purpose  
of creating a mood. The mood which is created is usually  
one of relaxation, and the theme of music is of the service. The in-  
strumental music is usually played for a while.

Instrumental music, and some other instrumental music, is usually  
played for the purpose of creating a mood. The mood which is  
created is usually one of relaxation, and the theme of music is  
of the service. The instrumental music is usually played for a  
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of creating a mood. The mood which is created is usually one  
of relaxation, and the theme of music is of the service. The  
instrumental music is usually played for a while. The instru-  
mental music is usually played for the purpose of creating a  
mood. The mood which is created is usually one of relaxation,  
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is usually one of relaxation, and the theme of music is of the  
service. The instrumental music is usually played for a while.



The worship service which is built around the subject of "Nature" offers a splendid opportunity to combine the themes of beauty in nature and beauty in music. A most appropriate way of opening the service would be to utilize Mendelssohn's "Spring Song" or a MacDowell "Nature" selection as an opening prelude. An appreciation period might conceivably be embodied in the service itself, and combined with a brief piano recital of nature music. These suggestions are utilized in the following service, the objective in the service as a whole being to enable young people to find God expressed in the beauty of the world around them.

#### GOD IN THE WORLD AROUND US

Setting: The room should contain one or two bouquets of wild flowers, artistically arranged. If possible, at the front of the room, within plain sight of the entire group, place a picture of waterlilies resting on a quiet pond--or, if this is not obtainable, a picture of wild roses, or wild flowers growing, giving a suggestion of the out-of-doors.

The pianist goes to the piano and sits down. A quiet pause follows. The pianist waits. When all is very still he starts to play.

Prelude: "To a Waterlily" by MacDowell

Call to Worship:

"Thou art, O God, the Life and Light  
Of all the wondrous world we see;  
Its glow by day, its smile by night  
Are but reflections caught from Thee."





Hymn: "For the beauty of the earth"

"For the beauty of the earth  
For the Glory of the skies,  
For the love which from our birth  
Over and around us lies;"

Chorus:

"Lord of all, to thee we raise  
This, our hymn of grateful praise."

For the wonder of each hour,  
Of the day and of the night,  
Hill and vale, and tree and flower,  
Sun and moon, and stars of light;

For the joy of human love,  
Brother, sister, parent, child,  
Friends on earth, and friends above,  
For all gentle thoughts and mild;

For each perfect gift of Thine  
To our race so freely given  
Graces, human and divine  
Flowers of earth and buds of heaven."

Leader: "I believe in the wonder of the out-of-doors, in the inspiration of the stars; I believe in the strength of the hills, in the silence of the night, and in the music of the birds and trees; I believe that my body was made for action, that my mind was made for thinking, and that my heart was made for loving."

"Stretch out your hand and take the world's wide gift  
Of joy and beauty. Open wide your soul  
To God's supreme creation: make it yours  
And give to other hearts your ample store;  
For when the whole of you is but a part  
Of joyous beauty such as e'er endures  
Only by giving can you gain the more."

Hymn: "God who touchest earth with beauty" (Leader reads first verse - No. 223 - NHAY)

"God, who touchest earth with beauty  
Make me lovely too,  
With thy Spirit recreate me,  
Make my heart anew."





"Like thy springs and running waters  
 Make me crystal pure,  
 Like thy rocks of towering grandeur  
 Make me strong and sure.

Like thy dancing waves in sunlight  
 Make me glad and free,  
 Like the straightness of the pine trees,  
 Let me upright be.

God, who touchest earth with beauty  
 Make me lovely too,  
 Keep me ever, by thy Spirit,  
 Pure and strong and true. Amen."

**Prayer:**

"O God, thou Giver of every good and perfect gift, teach us to know the wonder of thy presence, even as we worship before Thee this hour. Open our minds to a greater understanding of the revelation of Thyself as it is to be found in the beauty of the world around us and in Jesus' life. Open our hearts that we may feel the power of Thy Spirit in our lives. Fill us with the joy of Divine Love, that we may be worthy of Thy Kingdom. Amen."

**Prayer Response:**

"Spirit of God, descend upon my heart  
 Wean it from earth; thro' all its pulses move;  
 Stoop to my weakness, mighty as thou art,  
 And make me love thee as I ought to love. Amen."

**Period of instrumental music appreciation:**

**1st Selection--Mendelssohn's "Spring Song"**

**Preparation: (Leader's Remarks)**

"This song is called "Spring Song." The music tells us a happy story of the music sounds we hear out-of-doors at this time of the year. In it we hear the delicate voices of nature awakened from their long winter silence--the sounds of silvery bird notes, fluttering wings, rustling leaves and babbling brooks. The light rippling chords tell us of swaying branches and fleecy clouds adrift on a sky of softest blue. Listen and see what you can discover in the delicate grace and joyous freedom of the song.

**Presentation and Association**

"I'm not going to let you go,"  
he said, "I'm not going to let you go."  
I'm not going to let you go, I'm not going to let you go.

I'm not going to let you go, I'm not going to let you go,  
I'm not going to let you go, I'm not going to let you go,  
I'm not going to let you go, I'm not going to let you go.

I'm not going to let you go, I'm not going to let you go,  
I'm not going to let you go, I'm not going to let you go,  
I'm not going to let you go, I'm not going to let you go.

Page 10

I'm not going to let you go, I'm not going to let you go,  
I'm not going to let you go, I'm not going to let you go,  
I'm not going to let you go, I'm not going to let you go,  
I'm not going to let you go, I'm not going to let you go,  
I'm not going to let you go, I'm not going to let you go.

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"I'm not going to let you go,"  
he said, "I'm not going to let you go."  
I'm not going to let you go, I'm not going to let you go.

Page 12

I'm not going to let you go, I'm not going to let you go,

I'm not going to let you go, I'm not going to let you go,  
I'm not going to let you go, I'm not going to let you go,  
I'm not going to let you go, I'm not going to let you go,  
I'm not going to let you go, I'm not going to let you go,  
I'm not going to let you go, I'm not going to let you go.



## 2nd Selection - MacDowell's "To a Wild Rose"

### Preparation: (Leader's Remarks)

"When Edward MacDowell, one of our greatest American composers who was born in 1861, was only fifteen years old he went to Paris to study musical composition. He studied there for twelve years' and won fame both as a player and as a composer. He later became the head of the Department of Music at Columbia University, New York. He died in New York City in 1908.

Like many poets, MacDowell saw beauty in everyday life; he was inspired by the incidents of everyday life; he suggested these incidents through his music. We are able to know something of his character through his music.

MacDowell spent his summers in the open country of New England. While there someone gave him a little song melody that had been sung by the Brotherton Indians. This little tune is what he used as a basis for this tone picture to which you will listen; the tune is as simple as a wild rose, and MacDowell called it by that name. Like the flower, the music is very beautiful--very dainty, soft and delicate.

### Presentation and Association

## 3rd Selection - MacDowell's "To a Waterlily"

### Preparation: (Leader's Remarks)

"Before us, we have a picture of a peaceful lily pond. MacDowell wrote another "Woodland Sketch" which he called "To a Waterlily," which you heard played at the beginning of this service.

In the New Hampshire hills, MacDowell sought rest and inspiration for his work. In a "sunny grassy little inclosure on the mountainside, with the mountain winds blowing through the whispering trees, he was inspired, by the wild flowers all around him and the peaceful lily pond close by, to write his Woodland Sketches.

In the selection which you heard at the beginning of the service, the rhythm of the first and last parts is like the quiet ripple of the waves. Toward the middle it seems as though the water gets rougher and the lily rocks. Then the water becomes quiet again, and the lily floats gently in the pond. Let us listen again and discover the beautiful picture in the music that MacDowell has created for us.

### Presentation and Association





(The service is then continued)

Hymn: "Holy, holy, holy, Lord God of Hosts!  
Heaven and earth are full of Thee!  
Heaven and earth are praising Thee,  
O Lord most High."

Benediction Prayer:

"Our Father God, we thank Thee. In the silence of our hearts we have looked up into Thy face and found that Thou art loving: in the wonder of the hills, of the flowers, the waters, and the sky, we have found that Thou art infinite; in the peoples of the world we have seen Thee working and creating.

And now we go out again to live among those who have not seen Thee here. In the chill of their indifference, in the fire of their mockings, in the shadow of their unbelief, grant that we may hold fast. Keep our spirits broad awake. Help us to remember. Amen."

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We have seen how an appreciation period may be embodied within a worship service in the above illustration. There are times when it would not be advisable to interrupt a service with music interpretation. In such instances, the appreciation period should come at some time before the service. There could be no set rules laid down in regard to just what should constitute this period for this would depend, in large part, upon the selection of music chosen, and the circumstances under which it was to be presented. Informal appreciation periods are sometimes perhaps the most effective. For example: suppose a group of young people are being shown the beauty of architecture of the church. They enter the





church auditorium with its vast dim aisles, imposing pillars, and stained glass windows. The leader goes to the church organ while the group sit down for a few moments rest, and plays quietly and reverently Handel's "Largo." The term "Largo" means "large, broad, massive," and suggests the vast aisles and imposing pillars which the group see around them. Originally this music was not intended to typify things sacred, but because of the majesty, dignity, and loftiness of the theme, it seems, like the church, to be all embracing in its effect upon one. At the close of the presentation by the organist, it may seem fitting to pause for a moment in the auditorium and thank God for the beauty of life--for the church, for the organ, and for beautiful music. At the next service held for the young people, this selection could be used as a prelude, with due reference to its beauty when last heard.

On some other occasion, the young people might be working out a service on the subject of friendship. Just before the worship service starts might be a fitting time for an appreciation period. Suppose Drdla's "Souvenir" is used to open the service. The thought expressed in "Souvenir" is of a beautiful remembrance,--the real meaning of the word. Perhaps it is the remembrance of a beautiful friendship. Every young person knows the beauty and joy of things that have been; the teacher who has meant so much--the parent who has been both friend and mother. Almost invariably the things





we like best to remember are associated with other personalities. And so, Drdla is portraying to us in his message of beauty the remembrance of someone who undoubtedly touched his life, and this fact could be called to the minds of the group, and the suggestion made that they notice the softly repeated note in the bass clef which may represent the remembrance.

These are just a few of the ways in which a genuine appreciation of instrumental music may be built up. As has been said before, much depends upon the leader. To impart appreciation to others, it is necessary to have a true sense of appreciation oneself, and to be able to share that deep ecstasy, that comes when the great chords of human emotion are touched, with others.





## CHAPTER VI

### APPRECIATION OF THE HYMN

Hymns are perhaps the most important part of the music of the church, for it is, in the singing of the hymns, that the young people themselves have the opportunity to participate. To the anthems and the instrumental music, they act as listeners--but the hymns are a means of self-expression that is not offered in any other medium of the service of worship. There are, of course, prayers and responsive readings in which the group may take an active part, but these verbal means of participation but offer half the stimulus that hymn singing, which combines music and poetry, offers.

Hymn singing brings to young people the sense of fellowship and comradeship that they so greatly prize. This sense of fellowship is important in corporate worship, and is inherent in some of the deepest appreciation experiences, for to greatly enjoy, and to share this enjoyment with others, often stimulates appreciation.

Every young person feels, at times, a deep need to be free--to "let go," and group singing, whatever else it may be, is a generous outgoing and liberating of the participants, a move away from self-centeredness and acquisitiveness. Music has the sublime quality of carrying a person away from these two latter characteristics to which we are all victims to some

## CHAPTER VI

### THEORY OF THE STATE

There are two views of the state, the one of the

state as a collection of individuals, and the other of the state as a

single entity, the state as a person, the state as a

being, the state as a subject, the state as an object, the state as

a thing, the state as a person, the state as a

being, the state as a subject, the state as an object, the state as

a thing, the state as a person, the state as a

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being, the state as a subject, the state as an object, the state as



extent. This feeling of "freedom" which music makes possible, is a kind in which the whole personality is enlisted, released from all mental and emotional tensions, and liberated into a wholesome self-forgetfulness and full flow of fresh energy. Excellence of performance is not the only accomplishment that is attained in group singing, but excellence of feeling, to which "freedom" is the key note, is even more important. This sense of liberating the whole personality brings to us the ability to move happily and freely, to reach out in deep appreciation and understanding of all life around us, and to worship in a way that makes us truly feel at one with the Spirit of God.

Mr. Zanzig, in his book entitled "Music in American Life" has said that all church music at its best should be a musical prayer, and by prayer is meant, not merely petition, but all that is involved in "lifting the mind and heart to God." As Mrs. Powell says, and as we have quoted before: "today there is a movement toward the place where 'the prayer will sing and the music will pray' " and we are thankful for it. In this movement, the congregational singing is of great importance, for it is in the singing of the hymns that the participation of all to the fullest possible extent is brought about. Therefore, to develop on the part of the participants as deep an appreciation of hymns as possible is of supreme importance.

There are certain fundamental factors which it would be well to mention before considering the subject of appreciation of hymns. There are certain difficulties that arise in

... This feeling of "freedom" which makes it more complete,  
is a kind of a high degree of sensitivity to criticism, which  
from all mental and emotional conditions, and liberates it from  
wholesome self-criticism and self-view of these things.  
Excitement or performance is not the only accomplishment that  
is achieved in these things, and excitement of feeling, as  
which "freedom" is not alone, is even more important. This  
sense of it is not, and which personally seems to be the  
ability to have freedom and freedom, as it is not in deep agree-  
ment and understanding of all this about it, and so we are  
in a way not much of a self-test of the state of mind  
in it. In this, in this sense, freedom is freedom.  
This is the only way in which it is not possible to be  
freed from it, and it is not, but merely freedom.  
and all that is involved in freedom, and this is not to be  
in this. Freedom is, and it is a very good feeling, "good" there  
is a movement, and the state of mind is not the same, and  
who will not be, and it is not the same, but it is  
freedom, and the state of mind is not the same, but it is  
and it is in the state of mind, and the state of mind  
of all to the fullest possible extent is freedom, and there-  
fore, to achieve the state of the state of mind is not an  
achievement of mind, as freedom is not the same, but it is  
there are certain fundamental things which it would  
be well to mention before we identify the subject as freedom-  
like or these. There is nothing in freedom which is not



congregation singing that keep it from fulfilling its truest function and it is well to be aware of these. These are:

1. A careless or irreverent attitude

This condition is usually due to poor leadership, and lack of appreciation rather than to any determined opposition on the part of the group. As appreciation is developed, this difficulty in many instances will disappear. Thoughtful consideration of the meaning of worship, as much care given to music as to other aspects of it, and a positive constructive program of developing musical worship to its best will probably win the respect it deserves.

2. The reluctance of the masses to learn new hymns

As a constructive antithesis to this, the group should be given songs worth learning, and the conditions of learning, which presupposes an appreciative approach; there will then be no antagonism to new music.

3. Emotional attachments to words and music intellectually and artistically outgrown

It is legitimately complained that such sentimental attachment to songs which no longer express the best of one's religious thinking, or aesthetic feeling, may, if allowed to continue their use in worship, be a serious hindrance to spiritual growth; for they may serve merely to produce a certain pleasure gained by the repetition of relatively infantile experiences. Nothing is more calculated to produce insincerity in worship than the humoring of such an appetite for it tends to dissociate religious expression from a man's most mature thought and seasoned judgment. Instead of worshipping with his best and fullest self, he may be merely indulging in what serves as a pious lullaby.

4. The high register of hymns

5. Lack of musical understanding on the part of ministers

6. Lack of interest in congregational singing on the part of the music director

7. The general lack of ability to read music

To counteract this flaw, a series of evenings arranged for those in the congregation who might desire it, could include some actual practicing of





fine hymns, together with a brief study of their origin and history. This would result in at least a small nucleus--perhaps a large one--of persons in the congregation who have a welcome sense of responsibility with regard to singing heartily and well in the church services. Services for this purpose could be worked out in connection with hymn appreciation periods, which would be striking at the very heart of the need --for if a group really understand what they are singing, and a deep admiration has been built up within them for the hymns, they will not need any encouragement to sing. It will be a welcome joy, and a privilege as well.\*

Each one of the above listed difficulties, aside from four, five and six, may be overcome by the cultivation of appreciation of hymns. We have already, in a previous chapter, described a simple way in which a new hymn may be introduced to a group of young people. First, the group listens to the music of the hymn, before the words are introduced. There is a reason why we have the group "listen," first,--a reason which we mentioned before, but will emphasize here again. The teaching of music through ear is the fundamental kind of teaching and should be the starting point in the introduction of a new piece of music. The words are then expressively read and the hymn tune played again. This time the listeners associate the words with the tune. And last, the group proceeds to learn the new hymn. This would be the very simplest way of introducing the new song. A brief biographical sketch of the hymn writer could be very advantageously used to enhance the appreciation of the listeners, before they begin to learn the hymn.

\* Suggested by Mr. Zenzig in his book entitled "Music in American Life"





A whole evening could be used as an appreciation period. Various outstanding hymn writers could be chosen, brief sketches of their lives given, and instances that may have associated them with the writing of the hymns. Points of beauty in the structure of the hymn, the mood expressed by the music, and the beauty of the idea created through the hymn could be brought to the attention of the young people. Such a period could very conceivably take the place of a regular Sunday evening service in the church auditorium, where it would be possible to have the use of the church organ and possibly the leadership of the choir in the singing of the hymns. The following is a brief outline for such an appreciation period.

SUBJECT: NINETEENTH CENTURY HYMNS THAT ARE  
CHALLENGING US IN THE TWENTIETH  
CENTURY

Introduction:

Prelude - Beethoven's "Moonlight Sonata"

Remarks:

It was during the nineteenth century that hymn writing was at its height. The period constituted an "atmosphere of hymns" and during it, hymns rich, intense and luminous sprang from conservatives and progressives alike. Those were the years immediately following the publication of Darwin's "Origin of Species" and there is therefore little wonder that the zeal of the conservative faithfuls and the ardor of the progressive faithfuls showed itself in flashes of art as well as in earnest, long drawn, and bitter struggles.

It was into this "atmosphere of hymns" that Frances Ridley Havergal was born in 1836 in the little English village of Astley, Worcestershire. She early showed





artistic promise and, as a brilliant pianist, played Beethoven's "Moonlight Sonata", the beautiful selection which we have just listened to, so beautifully that her performance of it was unrivaled. She wrote a hymn called "Take my life and let it be" which, in its spirit, is expressive of the life which she lived, as we shall see by the following interpretation:

(Here the organ starts playing the hymn tune softly, furnishing a background for the following autobiographical interpretation)

#### TAKE MY LIFE AND LET IT BE CONSECRATED, LORD TO THEE

"I went for a little visit of five days to London," writes Frances Havergal in her journal. There were ten persons in the family I visited, most of them unconverted. He gave me the prayer-"Lord, give me all in this house," and He just did! I was too happy to sleep and spent most of the night in praise and renewal of my own consecration, and these little couplets formed themselves and chimed in my heart, one after another, till they finished with 'ever, only, all for Thee!'"

#### TAKE MY MOMENTS AND MY DAYS

##### LET THEM FLOW IN CEASELESS PRAISE.

As a school girl Frances had what she called a 'Stormy-petrolism of nature' which enabled her to 'skim any waves when she was not under them.' She climbed the Swiss Alps in her student days, and delighted in her strength. Later on came illness and for twenty-one years of her forty-two short years, she was an invalid and confined to her chair. Yet she was never heard to complain. 'Ceaseless praise,' 'loving word', 'Soothing power', 'joyfully we sing', 'in full and glad surrender', 'joy with suffering silent', 'Be this our joyous song', are some of the phrases called from her hymns.

#### TAKE MY HANDS AND LET THEM MOVE

##### AT THE IMPULSE OF THY LOVE?

#### TAKE MY FEET AND LET THEM BE

##### SWIFT AND BEAUTIFUL FOR THEE.

Her philanthropy was beyond measure. The first ten pounds that she earned went toward helping some unfortunates. Love and service were the only ideals that could satisfy her nature. Her gifts were always kept for the Master's use.

#### TAKE MY VOICE AND LET ME SING

##### ALWAYS ONLY FOR MY KING.

She considered literally 'singing for Jesus' her direct call from Him, and toward the close of her life never lifted her voice in other than sacred song. She





was an accomplished pianist, and played the finest strains of Handel, Beethoven, and Mendelssohn from memory. She was a rare interpreter of the "Moonlight Sonata", and in all of her public works (before invalidism) was accorded the most enthusiastic applause as solo singer and pianist."

TAKE MY LIPS AND LET THEM BE  
FILLED WITH MESSAGES FROM THEE.

Her great life work was personal influence on others, and it was carried on to the extreme limit of her strength by the writing of leaflets and tracts, books of prose and poetry, and innumerable letters, and by personal interviews, addresses, and conferences. God seemed to bless everything she did.

TAKE MY SILVER AND MY GOLD,  
NOT A MITE WOULD I WITHHOLD.

'Take my silver and my gold' now means shipping off all my ornaments, including a jewel cabinet which is really fit for a countess, to the church missionary society where they will be accepted and disposed of for me. I retain only a brooch for daily wear, which is a memorial of my dear parents, also a locket with the only portrait I have of my niece of heaven, Evelyn. I had no idea I had such a jeweler's shop; nearly fifty articles are being packed off. I don't think I need tell you I never packed a box with such pleasure."

TAKE MY INTELLECT AND USE  
EVERY POWER AS THOU SHOULDST CHOOSE.

She could read at three and, as a girl, knew the entire New Testament, Psalms, and Isaiah, by heart. She was master of six languages. Here was the full consecration of many talents, of a wonderful woman, with a real love for learning and an ambition to make the most of herself.

TAKE MY LOVE, MY GOD, I POUR  
AT THY FEET, ITS TREASURE STORE.

'I had a great time early this morning renewing the never regretted consecration. I seemed led to run over the "Take my life" and could bless Him verse by verse for having led me to so much more definite consecration, than even when I wrote it, "voice, gold, intellect," etc. But the eleventh couplet, "love" that has unconsciously not filled up. Somehow, I felt mystified and out of my depth here; it was a simple and definite thing to settle the voice, or silver and gold! But "love"? I have to love others and I do; and I've not a small treasure of it,





and even loving in Him does not quite meet the inner difficulty. I don't see much clearer or feel much different but I have said intensely this morning - "Take my love" - and He knows I have! (From a letter.)\*

Let us listen, once, while the organ plays through the hymn then we shall sing it together.

(The singing of the hymn follows)

One of the most famous hymns to come out of the nineteenth century was Reginald Heber's "Holy, holy, holy, Lord God Almighty." This was declared by Alfred Lord Tennyson to be "The World's greatest hymn." Heber wrote his hymns at a time when vice was prevalent everywhere. Heber preserved his purity and reverence through it all, and had the needs in the lives of the people of his time at heart. "If his heart," said one, "had no other covering than a glass, its thoughts were so pure, no one need fear to read them."

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The simplicity and beauty of this hymn, as well as its clarity impresses us as we read it. The style is classical and its expression is one of grace. It expresses in liquid language a beautiful and powerful faith. Let us sing it together.

(The singing of the hymn follows)

It was out of such personal experiences as those which we have related that the fruit of the nineteenth century hymnody was born; and this rebirth of spirit was taking place not only in England, the home of Frances Havergal and Reginald Heber, but in America as well. The hymns of John G. Whittier bore witness of this fact. It was Whittier who said: "A good hymn is the best use to which poetry can be devoted, but he believed himself not to be a hymn writer because, as he said: "I know nothing about music. However,, just how very much he did contribute to the field of hymnody is apparent when we listen to one of the world's most reverend and quietly beautiful prayer hymns which has ever been written, "Dear Lord and Father of Mankind." This hymn was a response from Whittier's soul to the time of strife and religious uncertainty in which he found himself. Whittier sought, through his art, "to bring the skies more near, or lift men up to heaven." Whittier's "Dear Lord and Father of Mankind" causes us to "bow the head," feeling that here, indeed, 'is the finger of God.'

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"Dear Lord and Father of Mankind  
 Forgive our feverish ways  
 Reclothe us in our rightful minds  
 In purer lives thy service find  
 In deeper reverence praise."

\*This Autobiography in Hymns was arranged by H. Augustine Smith  
 47. "Lyric Religion"-H.A. Smith, Century Co. Pg. 144  
 48. "Guiding the Experience of Worship"-M.C. Powell, L.T.P. Assoc.  
 Pg. 171





Let us bow our heads as we think of these words and listen to the beautiful hymn tune played for us quietly on the organ. (The hymn is played, and afterwards sung by the congregation)

Through this exploration into the lives of the nineteenth century leaders in the ministry of worship through music, we find there runs a common purpose, which is marked by a deep spiritual devotion and dynamic "God-consciousness" on the part of the writers of hymns. These writers who have been outstanding in their century, delighted in the new intellectual awakening, and therefore found their "conviction" in a strong faith grown out of the tremendous agitation and conflict among the religious forces of their time. Their hymns are an expression of the period in which they lived, and its needs. The fact that they still live shows that the spirit expressed in these hymns was immortal. Frances Haver- gal, Reginald Heber, and John Greenleaf Whittier recognized the necessity of simple truth that could compete with scientific argumentation; in them we see the ardor of the age with its air of freedom, and its lively faith, all belonging to the awakening spirit of the time....and all found their inspiration, and their strength in Jesus, the Master who guided their lives. Let us conclude by singing that immortal hymn of Whittier's "Immortal Love, Forever Full" which reflects the poet's deep abiding faith in the nearness of God.

"O Lord and Master of us all,  
Whate'er our name or sign  
We own thy sway, we hear thy call,  
We test our lives by thine."

- - - - -

Such a service, as the one suggested above, may be worked out in various manners. The biographical sketches might be more briefly done, and approached from more the aesthetic point of view, giving fewer details, and utilized more for the purpose of establishing a mood. More hymns could be used, and sung by the entire group, thereby giving a greater opportunity for group participation. The choice of method of presentation would depend largely upon what previous experience with hymn singing, and what knowledge about





the hymns the group already has.

Hymns may be used in a great many ways that will keep them constantly alive to those who sing them. Some of the finest suggestions as to these various methods are given in H. Augustine Smith's "Lyric Religion" where hymns are so correlated with scripture passages, bibliographical material and poetry that they could never lose their interest. To cultivate appreciation of hymns among young people, it is necessary to cultivate interest. Hymns should not be sung in the same way, over and over again. They may sometimes be read, where the thought is especially beautiful, responsively with scripture passages; they may be done in various languages. This last suggestion is particularly appropriate at Christmas time when international good-will is so much emphasized. We are all familiar with the Latin version of "O Come All Ye Faithful" and there is no reason why we should not develop our ability to sing many other hymns in foreign languages. Stories may be woven into hymns. For instance the story of Jesus' life could be told at Christmas time in song, and through the use of musical settings could build up a real appreciation of the significance of the Christmas hymns. This could be done in the following manner:

#### THE LIFE OF CHRIST THROUGH SONG

Leader's Introductory statement:

Tonight we are to listen to the story of Christ's life told in the words of our Christian hymns. All the words that





are used are taken from Christmas carols, and other hymns about Christ's life. If you listen carefully you may recognize a line from your favorite Christmas hymn. The music which will be played softly during the reading of the story is also taken from our well-known Christmas music, and represents the various stages of the story of Jesus' life. See if you can recognize the various hymns as you hear them played.

### First Tone Picture - The Prophecy

Musical Setting: "Watchman Tell Us of the Night"  
(To be played throughout the reading of the following word picture)

The winter night in old Judea was dark and still; the village of Bethlehem lay asleep.

"Watchman, tell us of this night, what its signs or promise are. See that glory beaming star o'er yon mountain height? What glorious vision of joy and hope does its beauteous ray foretell?"

"Traveler, it brings the promised day of Israel--the promise of Great David's Greater Son in the time appointed (for) His reign on earth. He (will) come to break oppression, to set the captive free, to take away transgression, and rule in loving service to man and God. Alleluia! Hail the King!"

### Second Tone Picture - The Nativity

Musical Setting: "Silent Night, Holy Night"

"Silent Night, Holy Night! The world in solemn stillness lay. In the lonely midnight, on the wintry hill, shepherds watching o'er their flocks by night heard the angel's song burst o'er all the earth. "Glory to the Newborn King! Christ is born in Bethlehem!" They looked up and they saw a star shining in the East, and to the earth it gave great light. (They followed this star (which) drew nigh to the northwest o'er Bethlehem, right over the place where Jesus lay in a manger.

And by the light of that same star, three wisemen came from the eastern mountains to seek for a king in (the) little town of Bethlehem where the heavenly Babe lay sleeping in His manger cradle. Gathered all around the child were shepherds (who) bowed before Him and three Kings bearing rich gifts of frankincense and myrrh.

Jesus, Child of Bethlehem crowned with love, so dear and gentle! With the angels let us sing, 'Alleluia to our King.'

is a very good example of the way in which the  
author has handled the material. The book is  
written in a clear and concise style, and the  
author has done a very good job of explaining  
the various points involved in the study of  
the subject. The book is a very good example  
of the way in which the author has handled  
the material.

### First Term History - The Revolution

Regional History: "The Revolution of 1848"  
The Revolution of 1848 was a series of  
events that took place in Europe. It was  
a time of great change and upheaval.

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Regional History: "The Revolution of 1848"

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Christ the Savior is born!"

### Third Tone Picture - The Hidden Years

Musical Setting: "O Master Workman of the Race"

This lowly Babe grew in grace with man and God. As childhood ripened into youth. Meekness, truth, duty, and love to God and man marked the steps he trod. He toiled for daily bread as a carpenter of Nazareth and, conquering sin, (his) triumphs now began (as He), with the eyes of youth, eternal things did see. 'O Carpenter of Nazareth, builder of life divine, we thank Thee for Thy boyhood faith, that shone Thy whole life through!'

### Fourth Tone Picture - His Ministry

Musical Setting: "Galilee, Bright Galilee"

"Galilee, bright Galilee, woven through thy history is the life of Our Savior who came, bearing grief, reproach and shame, (but) who conquering, became the savior of the world. The apostles heard him call by the Galilean Lake 'Christian follow me!' and leaving all for His dear sake, turned from home and toil and kindred. Beside the lake in Galilee, He fulfilled his ministry; he healed the sick, cured the blind, called little children like lambs to his fold. In the early morning, into the woods he went, while birds and flowers and sky above (were) preaching the blessedness of simple trust, and there he built a life divine. When the golden evening gathered on the mountain by blue Galilee, he taught the listening people, gathered round, that the Heavenly Kingdom comes (through) deeds of love and mercy. With loving kindness, he comfort(ed) mourning hearts. He was the Friend of all round Galilee. Galilee, bright Galilee, hallowed thoughts we turn to thee."

### Fifth Tone Picture - His Triumphal Entry

Musical Setting: "Into the Woods My Master Went"

"But now, fast falls the eventide. Into the woods the Master went clean forsaken with love and shame. It is the hour of trial. Dark was the night and in despair he bowed his head. Then, out of the woods the Master came, content, at last, with death and shame. 'God is not dead, nor does he sleep,' he said. For still the glorious vision He did see and love to man and God brought Peace upon (His) soul.

On cavalry they slew Him, when out of the woods he came.



Under the cover is born!

Third Verse Picture - The Hidden Years

Musical Setting: "O Master, Whom of the Years"

This lovely babe grew in grace with man and God. In child-  
hood ripened into youth. Meekness, truth, duty, and love  
to God and man marked the steps he trod. He waited for  
fully grown and a Carpenter of Nazareth and, commencing his  
life (his) triumph now began (his), with the eyes of youth,  
eternal things did see. O Carpenter of Nazareth, builder  
of life divine, we thank thee for thy hidden life, that  
shows thy whole life through!

Fourth Verse Picture - His Ministry

Musical Setting: "Gallies, Bright Gallies"

"Gallies, bright Gallies, woven through the history of  
the life of our Savior the same, bearing grief, restored  
and shame, (but) who conquering, became the savior of the  
world. The angels heard his call by the Galilean Lake.  
"Christian follow me!" and leaving all for his dear sake,  
turned from home and toil and kindred. Beside the lake  
in Gallies, he fulfilled his ministry; he healed the sick,  
carried the blind, called little children like lambs to his  
fold. In the early morning, into the world he went, while  
birds and flowers and sky above (were) praising the dis-  
cernment of angels first, and there he built a life divine.  
When the golden evening gathered on the mountain by his  
Gallies, he taught the listening people, gathered round,  
that the Heavenly Kingdom comes (through) deeds of love  
and mercy. With loving kindness, he comforted (and) mourned  
with them. He was the friend of all round Gallies. Gallies,  
bright Gallies, hallowed thoughts we turn to thee."

Fifth Verse Picture - His Triumphal Entry

Musical Setting: "Into the Woods We Master Went"

"But now, I tell the world the story. Into the woods the mas-  
ter went alone, forsaken with love and shame. It is the  
hour of trial. Dark was the night and in secret he bowed  
his head. Then, out of the woods the Master came, content  
at last, with death and shame. 'God is not dead, nor does  
he sleep,' he said. 'For still the glorious vision he did  
see and love to men and God brought Jesus near (his) soul.  
On earth they slew him, when out of the woods he came."



### Sixth Tone Picture - His Resurrection

Musical Setting: "Christ the Lord is Risen Again"

"Now the sun has risen! Death could not keep Our Savior.  
Up from the grave He arose.

O bright and happy morning, the clouds have left the  
skies; the night of grief is ended and the Master (has)  
triumphed over sin and death, for Christ the Lord is  
Risen today. Alleluia! Alleluia!"

- - - - -

The use of the musical settings in the above service, performs two functions; it serves to establish a mood and also utilizes the principle of repetition. The hymns being played over and over to the young people, although they may be listening to it subconsciously, becomes familiar to them, and as we have previously stated, familiarity has its charm. When we come to sing the above hymns,--played in connection with the tone pictures, --our appreciation will be enhanced by their very familiarity.

We have spoken very little of the appreciation of the music of the hymn, but have made our appreciation approach mostly from the point of view of the words. A bit might be said here concerning the hymn tunes, so that their importance will not be neglected. Biography may be used here, also, to advantage. For example, Beethoven's "Hymn to Joy" is a splendid opportunity to bring to the young people -- not the details, but some of the vital factors that affected his life. It will have its appeal for modern youth, for Beethoven is "one of the most tragic and at the same time one of the most commanding figures of all history;--tragic, because of his unequal struggle against misfortune, deafness and a gloomy disposition; commanding, because of his magnificent accomplishments. His match-

18th June 1940 - The Reception

musical setting. "Christ the Lord is Risen Again"

Now the sun has risen! Death could not keep our Savior.  
Up from the grave he arose.  
A bright and happy morning, the clouds have left the  
skies; the light of grief is ended and the Master (God)  
triumphs over sin and death, for Christ the Lord is  
Risen today. Amen.

The use of the musical setting in the above ser-  
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and also utilizes the principle of repetition. The hymns be-  
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but some of the vital factors that effected his life. It will  
have its appeal for modern youth, for Bach was one of the  
most tragic and at the same time one of the most commanding  
figures of all history; -- tragic, because of his unusual strug-  
gle against misfortune, deafness and a gloomy disposition; com-  
manding, because of his magnificent accomplishments. His master-



less sonatas, choral works, string-quartets, concertos and symphonies express every mood of the human soul. He has been called "the Michelangelo of Music." The following information could be used in connection with the "Hymn to Joy" which is taken from his Ninth Symphony; "Beethoven wrote nine symphonies--and it was not until the ninth that he called upon vocal music to give the supreme utterance to his final word. Both the greatness and the tragedy of his life were brought out when this symphony was produced in Vienna in 1824. 'People actually shouted for joy. But the deaf composer, facing the orchestra and oblivious alike to the sound of the music and to the uproar of the audience, knew nothing of what was happening until someone turned him around. Nearly all the people were standing, and now the greater number melted into tears, for the first time recognizing the extent of Beethoven's calamity.'" 50.

We have not spoken, as yet, of combining the use of hymns with the other arts. Great paintings, when discretely used, are always effective in the appreciative period, and many of the great religious paintings can be utilized most advantageously. For instance, in presenting William Walsham How's hymn, "O Jesus, Thou Art Standing" William Holman Hunt's picture called "The Light of the World". with a few words of explanation would tend to cultivate appreciation of both the picture and the hymn. It was the same thing that inspired both painter and poet--the words, "Behold, I stand at the door and knock." How may even have seen Hunt's picture before he wrote his hymn. In presenting the picture to the group mention might be made of this fact.

49. "Lyric Religion"-H.A. Smith, Century Co., Page 208

50. "Lyric Religion"-H.A. Smith, Century Co., Page 209







and also Hunt's own words to his friend John Millais, when he was at the beginning of his work on this painting might be quoted: "There is a text in Revelation, 'Behold, I stand at the door and knock.' Nothing is said about the night, but I wish to accentuate the point of its meaning by making it the time of darkness, and that brings us to the need of the lantern in Christ's hand, He being the bearer of the light to the sinner within. I shall have a door choked up with weeds, to show that it has not been opened for a long time, and in the background there will be an orchard."

51.

The use of lantern slides is another means by which pictures may be combined with hymns to produce a greater appreciative response and interest. "Living pictures" also have a part to play in the development of appreciation and have the added vitality of "human interest" represented "in person." Whole pageants may be woven about a single hymn, as H. Augustine Smith has shown us in his interpretation of "Watchman, Tell Us of the Night." (See Page 428 of "Lyric Religion"). In this way, vivid picture associations are built up around hymns that give to them a new and vital meaning, and therefore causes them to become a more active force in the lives of young people.

In this chapter we have cited many ways in which hymns may be revitalized; and through a development of consciousness of the great beauty in our best hymns, which is gained by keeping their true meaning constantly alive to young people, we develop the appreciation powers, for appreciation is "the process

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of growing from one level of understanding to another."

Unity is one of the first principles of art, and this principle finds expression in not only the hymns themselves but in the singing of them. Our greatest hymns have lasted down through the ages because they have embodied the faith, trust, hope, and no small part of the inward experience of generation after generation of men in many different nations and in many varieties of circumstances and conditions. They have a unity which is characterized by the stamp of genuineness--and we in turn find unity as we rise together to sing them, uniting past experience with the present, and expressing ourselves, not individually but collectively, as one complete whole. Our truly great hymns are greater than all causes of differences; they bind the past with the present and create a fundamental unity in mankind that brings to human life a new and deeper experience of worship, and a new realization of the enduringness of the spirit of God within the hearts of men.

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## CHAPTER VII

### APPRECIATION OF THE ANTHEM

We have considered the appreciation of the instrumental music of the church, and the hymns, but there is still one important part of the music of the church which we have not considered. It is the church anthem. How are we to develop an appreciation, among young people, of the part that the anthem plays in the service of worship, and also an appreciation of the content of the anthem itself?

To answer this question, it is first necessary to consider the means by which the anthem is brought to the service--that is, the choir. What is its function and purpose? And what is its relation to worship? Worship brings man into lifting surroundings that arouse his sense of wonder and stir him with a feel for life. In this, as we have cited in Chapter I, is the experience that we wish to stimulate within young people. The church choir is one of our means of bringing people to this appreciation of life, for it is a most profound form of praise, of prayer, and the most vigorous kind of preaching; through the music of the choir, young, as well as old, express the God-reaching powers within them, and their lofty aspirations for nobler living.

Our deepest realization of this fact is brought to us when we realize the purposes for which the church choir exists

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within the church. Professor Smith has significantly summarized these in his bulletin on "The Organization and Administration of Choirs" in comprehensive manner: "The primary end of the choral program of the church of today is to develop the talent, capabilities, culture, religious knowledge and religious consciousness of its own people." <sup>52.</sup> This inclusive statement would cover the music program as a whole, within the church. It is, however, through the anthems, and responses in the worship service that the choir may fulfill the greatest need, by inspiring prayerful moods through associations, by releasing the mind into a state of receptivity so that it may truly seek and find God, and by intensifying ideas and feelings already existing, thereby deepening the worship experience. Whenever music is used in a worship service it should be the outcome of a conscious purpose. This is as true of the anthem as it is of the sermon. Since religion is itself an art, it may well call upon the art of music as an aid, but care should be taken that the music fulfills a more appropriate part in the service than becoming a mere aesthetic delight, worthy as that function is in its particular place, as we have previously stated. The intrinsic elements in worship, which we have traced in Chapter II, call for a choice of music that will, in its component part, work toward a harmonious impression; in this way the music becomes an intrinsic part of the worship service, and the music is built into the unity of the whole. The anthem in the service must be, **first** of all, harmoniously embodied in the service.





Just how this harmonious relationship of the choir music to the rest of the worship service is brought about is best understood by carefully analyzing the specific purpose of the choir within the service. Its function is three-fold.

The first reason for the choir's existence is that it may furnish a vocal nucleus, to which the voices of the congregation can attach themselves, a positive mass of harmony in which every singer participating in the service can find his place with confidence and comfort. The choir is the congregational leader and guide. It is simply a specialized segment of the congregation itself, lending to it both leadership and magnetic inspiration, for, as the choir leads the people in their hymns, that leadership is not simply tonal and rhythmical, but intellectual and spiritual, transmitting to the congregation a forceful suggestion of the inner sense and beauty of the hymns.

Secondly, the choir supplies the forms of congregational expression that the people in general are technically unable to offer in person. Necessarily, the congregation is limited, for the most part, to the simple forms of music, like the chant and the hymn tune. It is the priestly function of the choir to express the more intricate tonal embodiment of prayer and praise, through responses and anthems. However, it must be remembered that all anthems, expressive of direct worship, must be treated as essentially congregational in origin and character. They are not addressed to the people but offered in their behalf. The singers within the choir must sing as a group distinctly conscious that they are only sub-

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stitutes for the real agents, and the congregation must appropriate the singing as if it were its own. It is here that we realize the superiority of the choir over the quartet, or the soloist, in the worship service. Even though the quartet may be a group of highly trained singers, the small number of participants emphasizes the personal element which is so destructive to the mood of worship. There are many other disadvantages to the use of the quartet in the church service which might be cited such as the facts that the music sung has lavished upon it, generally, some degree of vocal skill, thereby bringing the element of "the concert program" into the service of worship, but we cannot go into these details here. It is the choir, with its many voices, that can best offer praise and prayer on behalf of the congregation, and is least in danger of lapsing into the concertistic style of expression. But even here, it is only by means of a thoughtful consideration, and a constant determination on the part of all who engage in such exercises of a vicarious nature, that the choir can be prevented from becoming spectacular and sensational instead of truly worshipful.

The third function of the choir is a specialized branch of the ministry and exists for the same purposes. Like the ministry, it is to serve the congregation not only as a leader in whatever it can, and cannot do itself, but also as the teacher and inspirer. The minister is both priest and prophet--one moment his face is turned upward in worshipful address

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The third function of the choir is a specialized branch of the choir and exists for the same purpose. Like the minister, it is to serve the congregation not only as a leader in whatever it can, and cannot do itself, but also as the teacher and inspirer. The minister is both priest and prophet--one moment his face is turned toward the worshipful assembly



to God, and the next it is turned downward in hortatory address to men. His activity is both expressive for the people and impressive upon them. The same is true of the choir. It serves as an expressive utterance to God such as we have already cited in regard to its expressions on behalf of the congregation, and also provides impressive instruction and stimulus for the people. This peculiar ministry of truth in tone is a unique privilege and opportunity for every choir. Familiar words and thoughts whose repetition in mere speech sounds comparatively trite and formal, often recover their meaning and their potency when lovingly uttered through song. One of the great functions of the choir, through its impressive anthems, and tonal expressions of a universal truth, is to teach. It is here that music fulfills its practical mission as "a handmaid of religion." This does not mean that singing is a proper medium for conveying a knowledge of mere facts, or for drawing fine logical distinctions, or for making any other form of discourse that involves much intellectual detail--as we have pointed out before, such a use of music would be unappreciative, ineffectual, if not impossible; but it does mean that the more compact and precious summaries of the essence of God's messages to men that are scattered through the Bible, and the timeless expressions of universal truth of the church, often take on an unexpected freshness and lustre and penetrative energy when fitly clothed in melody and harmony.

Through this analysis of the function of the choir in the service of worship we come to realize the enriching

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and vital place that it has in helping those who participate in the church service to have fellowship and communion with God. Every fine anthem, at the same moment that it goes up as a tribute to God, is also a teaching of what worship ought to be, and a call to every listener to make his own worship nobler.

How are we going to stimulate the appreciation of young people of the music of the choir that it will accomplish this end? First, it calls for an acquaintance on their part, with what the worship experience involves, such as we have outlined in Chapter II. Secondly, they must have some way of knowing what the anthem is all about if the associations intended are to be built up, for, to have genuine appreciation, ideas must be created which become emotionalized through music, in order to have "Association" result. It is almost impossible to understand the words of an anthem, no matter how good the diction of the choir may be; and furthermore, it would be too much of a mental strain on the part of worshipers to even try. Therefore, associational ideas must be built up in some other way. The answer to this is, wherever possible, to have printed calendars, where the words of the anthem are recorded, thus creating the idea in the mind of the worshiper.

Of course, we must bear in mind, that every part of the service that precedes the anthem, is a "preparation" for it. The recognition of this fact makes us realize how great is the necessity to have the service one unified whole.

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Some churches cannot afford to have printed calendars. In these cases, the minister might prepare the congregation for the anthem by reading the words before it is sung. This would be a splendid opportunity for the use of ingenuity; for the minister could very conceivably, by a few words, bring what he has just said in close correlation with the words of the anthem. In this case, the minister is the "leader" of the "appreciation period" and is building up the ideas, by way of preparation, to be presented through the anthem, and associated with it.

In informal young people's meetings, hymns, unfamiliar to the group, may be used as anthems, and sung by the choir with some such appreciational preparation as has been suggested in the Chapter on the Appreciation of the Hymn.

As we can readily see, in the presentation of anthems, aside from the few needed words of interpretation, the development of appreciation rests with the choir. For that reason, it is of vast importance that the members of the choir comprehend, and appreciate their function in the service of worship. The choir must have a genuine appreciation of the ministry of which they are a part. Even in rehearsals, the spirit of the service should prevail--the anthems, responses, antiphons, etc., should be studied and perfected in anticipation of their being a part of worship. The ability of a choir to maintain this spirit, is dependent, to a large extent, upon the attitude of the Leader. Perhaps the place where choirs are most apt to fail is in having an adequate appreciation of its function as

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vital part of our innermost being. The goal of the worship service consists, for the most part, of three kinds: instrumental, congregational, and choral. Appreciation of worship as a whole, means appreciation of its instrumental music, its hymns and its anthems. Chapters VI, VII, and VIII have been devoted to specific ways in which appreciation of each of these phases of the musical ministry of the church may be developed among young people. In these Chapters, the principles established as the basis of the lesson in appreciation in Chapter V have been applied.

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## CHAPTER IX

## CONCLUSION

This thesis began with a statement of the need for the development of the appreciative view of life on the part of modern youth; and the need to embody this point of view in religion, that religion might become a "celebration"--the joyous experience which it must be if it is to have the place of dynamic force which it deserves, in the lives of young people. We have cited what happens to the worshiper in the worship experience, and how this experience may be embodied in the service of worship. Religion must be a harmonious development of both intellect and emotion to vitally affect the lives of young people, and we have shown how music has the power to emotionalize our spiritual ideas and ideals, so that they become a vital part of our innermost being. The music of the worship service consists, for the most part of three kinds; instrumental, congregational, and choir. Appreciation of worship as a whole, means appreciation of its instrumental music, its hymns, and its anthems. Chapters VI, VII, and VIII have been devoted to specific ways in which appreciation of each of these phases of the musical ministry of the church may be developed among young people. In these Chapters, the principles established as the basis of the lesson in appreciation in Chapter V have been applied.

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However, worship cannot authentically be divided into parts--such as the Postlude and the Prelude, the hymn singing, and the anthems; worship must be regarded "as a whole", and the appreciation of any one or all of the above parts of the worship service means the appreciation of the entire service. How can these various appreciational experiences be unified, so that, in conclusion, we may think not of the appreciational response to the instrumental music, the hymns, and in turn, the anthems, but of the appreciational response to the entire worship service? The answer to this question may be found in a service entirely devoted to the creation of appreciation. Such a service follows, as a conclusion to this thesis. Its subject is "The Spiritual Leadership of Music in Worship" and its specific objectives are: 1) To enable young people to feel the joy of music as the expression of a soul reaching outward and upward to God through the heart of a musician; 2) To create within modern youth a feeling that they, too, are the makers of music, which is expressing itself through their human souls in and through living; 3) To honor the memory of the greatest of all composers of church music, Bach. The service is based on the following technique of worship:

- a) Outreaching of oneself toward God  
(through the responsive reading with the choir antiphonal)
- b) Thinking about things which concern God and our selves (Expressed through the quotation of Henry van Dyke)



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worship:

- a) Outreaching of oneself toward God (through the responsive reading with the choir antiphonal)
- b) Thinking about things which concern God and our selves (Expressed through the quotation of Henry van Dyke)



- c) Some attitude toward these things definitely taken (Prayer, hymn-"Awake My Soul", and Benediction)\*

### AN APPRECIATION SERVICE

Prelude: Chorale: "Ich ruf zu dir, Herr Jesu Christ" - Bach

Introit: "Almighty God, Thou Creator of all harmonies, Thou who art the inspiration of the music of the ages, we bow before Thee in adoration. We praise Thee, that Thou hast put music into the hearts of men, and with it, the power to make sweet sounds that will carry our prayers and praise to Thee, Great Father."

Anthem: "Now Let Every Tongue Adore Him" - Bach (From Cantata 41)

#### Scripture:

"Praise ye the Lord. Praise God in his sanctuary.  
Praise him in the firmament of his power.  
Praise him for his mighty acts  
Praise him according to his excellent greatness  
Praise him with the sound of the trumpet;  
Praise him with the psaltery and harp  
Praise him with timbrel and dance;  
Praise him with stringed instruments and organs.  
Praise him upon the loud cymbals:  
Praise him upon the high sounding cymbals.  
Let everything that hath breath praise the Lord.  
Praise ye the Lord."

#### Responsive Reading:

Leader: "O sing unto Jehovah a new song  
For he hath done marvelous things.

Response: Make a joyful noise unto Jehovah, all the earth;  
Break forth and sing for joy, yea sing praises.

Leader: Sing praises unto Jehovah with the harp  
With the harp and voice of melody.

Response: Give unto the Lord the glory due unto his name  
Bring an offering and come into his courts."



c) Some attitudes toward these things definitely taken (Prayer, hymn "Awake My Soul", and Ben edition)\*

# AN APPROPRIATION SERVICE

Prelude: Chorale: "Ich tu es dir, Herr Jesu Christ" - Bach

Introit: "Almighty God, Thou Creator of all harmonies, Thou who art the inspiration of the music of the ages, we bow before Thee in adoration. We praise Thee, that Thou hast put music into the hearts of men, and with it, the power to make sweet sounds that will carry our prayers and praise to Thee, Great Father."

Anthem: "Now let Every Tongue Adore Him" - Bach (From Cantata 41)

Scripture: "Praise ye the Lord. Praise God in his sanctuary. Praise him in the firmament of his power. Praise him for his mighty acts. Praise him according to his excellent greatness. Praise him with the sound of the trumpet; Praise him with the psaltery and harp; Praise him with timbrel and dance; Praise him with stringed instruments and organs. Praise him upon the loud cymbals; Praise him upon the high sounding cymbals. Let everything that hath breath praise the Lord. Praise ye the Lord."

Responsive Reading:

Leader: "O sing unto Jehovah a new song For he hath done marvelous things."

Response: Make a joyful noise unto Jehovah, all the earth; Break forth and sing for joy, ye sing praises.

Leader: Sing praises unto Jehovah with the harp With the harp and voice of melody.

Response: Give unto the Lord the glory due unto his name Bring an offering and come into his courts."



Hymn: "Angel Voices Ever Singing" (NHAY No. 228)

"Angel voices ever singing  
Round thy throne of light,  
Angel harps, forever ringing,  
Rest not day nor night;  
Thousands only live to bless thee,  
And confess thee, Lord of might.

Yea, we know thy love rejoices  
O'er each work of thine;  
Thou didst ears and hands and voices  
For thy praise combine;  
Poet's art and music's measure  
For thy pleasure, Didst design.

Here, great God, today we offer,  
Of thine own to thee;  
And for thine acceptance proffer,  
All unworthily,  
Hearts and minds and hands and voices,  
Let our choicest Melody. Amen."

Leader: "We rejoice and give thanks to God for the music of His world; for the makers of music in nature--tree and wind, laughing brook and thundering wave, and all the beauty of sound.

Choir Antiphonal Response:

"Rejoice, rejoice, rejoice give thanks and sing."

Leader: "We rejoice and give thanks to God for the life, and works of the great master musician, Bach, whose creative genius was given to the making of sacred music. Help us in this hour to understand the divine message of his music, and to worship through its melodies."

Organ Recital of Bach Music (to be prefaced by the following remarks)

"As we listen, and rejoice in the harmony of the great master, Bach, we thrill with gladness as we realize that we may be music-makers in the symphony of life, sounding forth the inner harmonies of love and joy and goodness that surge within our souls."

(Recital follows)



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Thousands only live to bless thee,  
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Yes, we know thy love rejoices  
O'er each work of thine;  
Thou hast ears and hands and voices  
For thy praise combine;  
Poets' art and music's measure  
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Here, great God, today we offer,  
Of thine own to thee;  
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(Recital follows)



Leader: "Where is the Master of Music, and how has he vanished  
 away  
 Where is the work that he wrought with his wonderful  
 art in the air  
 Gone,--it is gone like the glow on the cloud at the  
 close of day!  
 The Master has finished his work and the glory of  
 music is--where?

Once, at the wave of his wand, all the billows of  
 musical sound  
 Followed his will, as the sea was ruled by the pro-  
 phet of old:  
 Now that his hand has relaxed, and his rod has  
 dropped to the ground,  
 Silent and dark are the shores where the marvelous  
 harmonies rolled!

Nay, but not silent the hearts that were filled by  
 that life-giving sea;  
 Deeper and purer forever the tides of their being  
 will roll,  
 Grateful and joyful, O Master, because they have lis-  
 tened to thee,--  
 The glory of music endures in the depth of the  
 human soul!"

(Henry van Dyke)

Leader: Let us pray:

"Great Master, touch us with thy skillful hand;  
 Let not the music that is in us die!  
 Great Sculptor, hew and polish us; nor let,  
 Hidden and lost, thy form within us lie!  
 Spare not the stroke. Do with us as thou wilt,  
 Let there be nought unfinished, broken, marred.  
 Complete thy purpose, that we may become,  
 Thy perfect image, thou, our God and Lord."  
 (Horatio Bonar)

Hymn: "Awake My Soul Stretch Every Nerve"

"Awake, my soul, stretch every nerve,  
 And press with vigor on;  
 A heavenly race demands thy zeal,  
 And an immortal crown,  
 And an immortal crown.

Leader: "Where is the Master of Music, and how has he vanished  
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 Where is the work that he wrought with his wonderful  
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 And an immortal crown."



"'Tis God's all-animating voice  
That calls thee from on high;  
'Tis his own hand presents the prize  
To thine aspiring eye,  
To thine aspiring eye.

Blest Saviour, introduced by Thee,  
Have I my race begun;  
And crowned with victory, at thy feet  
I'll lay my honors down,  
I'll lay my honors down." "Amen"

### POSTLUDE

#### Benediction:

"Now may the God of all harmonies lead us out  
into the joy of life, to bring joy out of sad-  
ness, light out of darkness, and peace out of  
discord, in the name of Jesus. Amen."

I am worshiping in the soul of youth  
which nature and art have made  
harmonious that called thee to living work  
in the world.

So in the soul of youth everywhere I have al-  
ways found myself at home.

I make the eyes turn away from the little things  
of today to the greater things of tomorrow.

I give eagerness to the feet, grip to the hands,  
unconscious beauty to the form and food to the  
ribbing of the soul.

I make youth as forgetful of itself that it be-  
comes inevitably beautiful.

as I have slowly conquered the soul of youth, I  
have thereby changed the world.

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- Edgar B. Brightman "Moral Values" (Read Entire)  
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## POSTLUDE

### I AM WORSHIP IN THE SOUL OF YOUTH

It was I who found a home in the soul of the  
music-makers and led them to hear "celestial  
harmonies" that called them to divine work  
in the world.

So in the soul of youth everywhere I have al-  
ways found myself at home.

I make the eyes turn away from the little things  
of today to the greater things of tomorrow.

I give eagerness to the face, grip to the hands,  
unconscious beauty to the form and iron to the  
ribbing of the soul.

I make youth as forgetful of itself that it be-  
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